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OPERA 15-18 OF ANTON WEBERN: MUSICAL CHOICES INSPIRED BY TEXT

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by

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Abstract

Opera 15-18 of Anton Webern: Musical Choices Inspired by Text

This thesis approaches the works of Anton Webern's middle period, specifically Opera 15-18, by discussing the influence of text upon musical factors: a theoretical discourse on musical developments is not intended. Chapter I, "The Inspiring Text,” begins this study by reconciling the seeming incompatibility of textual content with musical language. By linking Webern's preoccupation with nature and religious elements to his compositional inspiration, a case is made for the predominant position of these seemingly "kitschy" texts in Webern's compositional process. Cyclical connections within the opera are also argued for by examining the arrangement and content of these texts and by comparing the opera to historical precedents.

Chapter II, entitled “The Setting of Text,” extends the claim of textual centrality by scrutinizing not only how Webern treated these texts but also by proving that he respected the natural rhythm of the words and sentence structure in his musical setting. Issues such as text declamation, word stress, tenuto, and dynamics are considered in this discourse. Further elaboration of this discussion is carried over into Chapter III, "Vocal Writing." Such topics as tessitura, intervallic associations, and the shape or "contour" of the vocal lines are all used as arguments to support the hypothesis that text was an influence upon musical choices rather than merely a servant of musical innovation.

The seeming “wash” of sound of the instrumental lines is addressed in Chapter IV. By discussing matters of instrumentation, tessitura, imitation, and articulation, the author attempts to show a connection between the vocal line (text) and the creation of the instrumental parts. Rather than existing as a separate entity from the vocal line, the instrumental parts were shaped out of the sentiments of the text and often audibly relate to the vocal line.

The fifth chapter, entitled “Textual Influence upon Musical Structure,” seeks to find and pinpoint any influence that the poetry exerts on musical form. Such concerns as canonic structure, the cadential phrase, meter, ritardando, tempo markings, and the use of rests as articulators of form are discussed in relationship to textual inspiration.
To Ted and Tony
Foreword

The reception of Anton Webern's music has undergone radical changes in its eighty-year history. Kathryn Bailey, in her article "Coming of Age," succinctly categorizes the various stages of Webern study, and a brief summary of this article may be useful in understanding the approach of this thesis and placing it in a historical perspective.

The first wave of interest in Webern's music came from the so-called "Darmstadt school" in the 1950's. These 12-tone enthusiasts "imagined that they saw in his [Webern's] carefully structured music signposts pointing the way to their own obsession with pre-compositional schemes."¹ This frenzied and "colorful" response gave way to the second wave of Webern studies in the 1960's. These years "were devoted to trying to get acquainted with the man and the music, and perhaps to repair some of the damage done by the impetuosity of the initial Webern reception of the decade before."² Scholarship in the decade from 1965-1975 began to address aesthetic questions and provide analysis of works. The decade from 1975-85 was "the last decade of 'old-style' Webern scholarship, where one just sat down with the score and tried to figure it out."³

When early sketches and diaries of Webern's became available in 1986, thanks to public access to Hans Moldenhauer's private collection, the direction of scholarship changed. Suddenly, scholars became interested in what had happened before Webern "got religion" (i.e., adapted the serial technique). Interest in Webern's early works skyrocketed. The availability of Webern's letters and diaries around this time point up his

² Ibid., 645.
³ Ibid., 646.
preoccupation with poetry, nature, and art; these documents show "a man who was greatly enthusiastic about turn-of-the-century Lyricism as it was manifested in both painting and poetry, and whose initial essays in composition were in setting texts of the poets involved in this movement."\(^4\)

The last period of Webern's compositional output to be discussed has been his middle, "transitional" period, to which Opera 15-18 belong. This thesis aligns itself with the most recent interests in Webern scholarship in its emphasis on poetic influence. It does not attempt to analyze in theoretical terms the songs of Webern's Opera 15-18: the libraries already contain articles and books that make a sizeable contribution to this area of research.

Perhaps what has been lacking up to now in writings on Opera 15-18 is an uncomplicated look at what makes these pieces communicative on an immediate, performance-oriented level. It is the hope of this author that the topics covered in this thesis will generate more interest in performing Webern's lesser-known middle works, and will help bridge the gap between the formidable difficulty of the score and the expressive intent of a composer inspired by nature, poetry, and art.

Sarah Kathryn Yorke
August 2003

\(^4\) Ibid., 647.
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Chapter I
The Inspiring Text

Music clings as a kind of stigma to the poetry it loves…Both music and text continue to exist individually, but their relationship provides them with a precious second life…The text also allows the music to make a statement that it would otherwise be incapable of making.

Ingeborg Bachmann, "Musik und Dichtung"

From Opus 14 to Opus 15

Since his youth, Anton Webern was a lover and collector of poetry. As a young man, he copied various poems of contemporary poets into his sketchbooks for further contemplation and inspiration. His early songs, dating from c. 1900 to 1912, are set to such contemporary poets as Ferdinand Avanerius, Stefan George, Richard Dehmel, and Georg Trakl. The majority of poetic themes of this time reflect the Zeitgeist of the early 20th century, an era of monumental changes for western civilization.

The six songs comprising Webern's Opus 14 (1914-1921) were settings of a contemporary Austrian poet, Georg Trakl. The imagery of Trakl's highly expressionistic poetry paints a world in which men's and nature's fates are inextricably intertwined. The poems are filled with metaphors of nature, symbols that are intended to represent the state of man's soul. These images show a longing for a glorified pastoral past and a mourning of a present marred by the horrors of World War I. Both Trakl and Webern shared an intense love of nature, a commonality that certainly attracted Webern to Trakl's texts. Though the musical

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5 Trakl's poems were published in 1913 and 1914, "the last two years of his short, alcohol- and drug-ridden, desperate life" (Crawford 1993, 121).
language of these pieces shows a high level of difficulty, Webern's response to Trakl's texts was certainly direct and emotional rather than sophisticated and formalistic.\(^6\)

The effect that contemporary poetry had on composers of the time cannot be overestimated. Arnold Schoenberg, Webern's teacher and idol, acknowledged the essential significance for his own development up to 1910 of specific lyrics, namely the poems of Richard Dehmel and Stefan George. He regarded the impact of contemporary poetry on his music as "being not only for individual innovations in his musical language, but also for the formulation of a new compositional idea in general."\(^7\) This influence certainly was passed on to Webern. Between 1914 and 1926, Webern composed only vocal works, a testament to the personal and compositional importance of texts. However, the choice of texts that Webern set during this period (after Opus 14) is rather puzzling when taking into consideration his earlier songs and the textual choices of his contemporaries. It was during the war and the years that immediately followed that Webern abandoned the contemporary poetry that had been the mainstay of his early songs, and set only religious folk poetry from a bygone era.

Webern's embracement of this rather simple poetry was misunderstood and consequently not taken seriously by many early Webern scholars. For years, many music theoreticians viewed these songs as mere technical exercises towards the "great" twelve-tone arrival and conveniently brushed aside questions of textual inspiration, due to the texts' obvious lack of "quality." Surely these texts couldn't be taken seriously, considering Webern's previous poetic predilections? "In a word, they [the middle works] seem to be more


'difficult' to grasp - both for the general listener and for the listener who is also a scholar. As a consequence, they have been largely ignored...This has produced a very incomplete understanding not only of these works, but also of the early and late works."8 Furthermore, Webern quite uncharacteristically left many of the authors of the texts in Opera 15-18 unidentified. This gave license to theoreticians to place undue importance on the innovative compositional procedures found in these songs and to treat the texts as addenda to the all-important musical developments. Thus, the text and music became separate entities and called into question Webern's reputation as a setter of texts. "Perhaps if the poems had come from a high art tradition, their reception - and perhaps that of the pieces as well - would probably have been different."9 "Far from being irrelevant kitsch, the religious and folk texts that Webern used in the transitional works Opp. 15-18 reflect some of his central aesthetic concerns."10

Webern's increasing preoccupation with religious themes during the pre-war and war years followed the general trend of artists and intellectuals, who looked toward religion to give meaning and structure to their war-torn existence. Webern's religious beliefs were not associated closely with institutionalized religion. Rather, they comprised "a pantheistic piety that blended elements of Lutheranism and nature worship with his native Catholicism."11 Webern believed that he could come closer to God through nature - in a Goethean manner - that is, through his art.12 Though Webern was a devout man, he did not often attend church or demonstrate his religious beliefs in public. His religious principles manifested themselves

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10 Ibid., 319.
11 Ibid., 320.
in his "inner spiritual ideal."\textsuperscript{13} This inner spiritual ideal certainly sought and found expression through his songs.

The change in tone and focus in the poetry from Opus 14 to Opus 15 can be explained by changes in Webern's own increased spiritual concerns during the war years. Whereas Opus 14 represented the despair inflicted by the events of World War I, Opus 15 represented hope.\textsuperscript{14} Opus 15 began a trend in Webern's textual choices that continued until the end of his life: from Opus 15 onward, Webern exclusively set texts that were religious in nature. His motivation for choosing texts to set to music was imbued with religious and spiritual concerns. He saw himself as a vessel of a higher entity, specifically that of nature. "Man is only the vessel into which is poured what 'nature in general' wants to express."\textsuperscript{15} Therefore, to dismiss the texts of these middle-period songs as inconsequential because of their simplicity is to dismiss what was at the core of Webern's compositional impetus: his love and belief in the themes of these texts.

Text Sources

The texts for Opera 15-18 are taken from three primary sources: the Catholic Breviary (based on scripture), the collection of folk poetry entitled \textit{Des Knaben Wunderhorn}, and the (collected) works of Peter Rosseger, an Austrian folk poet who was well-respected in artistic circles at the beginning of the 20th century.\textsuperscript{16} These texts spoke to Webern on two important levels. First, the religious feelings and beliefs within these texts corresponded to

\textsuperscript{15} Anton Webern, \textit{The Path to New Music}, trans. Leo Black (Pennsylvania: Theodore Presser Co. 1963), 11.
\textsuperscript{16} Schreffler, 325.
his own. Second, these texts were poetic in ways that interested him. Not only were the texts based on religious themes, but they incorporated elements of Webern's beloved nature, from which he often gained compositional inspiration on his treks through the Austrian mountains.

Though these opera contain texts in Latin and High and colloquial German, Webern did not suppose this combination to be formalistic or the presence of Latin to exclude the layman. On the contrary, most of these Latin texts in addition to the German texts were known by the average Austrian citizen of this time. Rosseger's poetry was certainly well-known, and the Latin texts were staple elements of the Catholic religious service. Webern found these Latin texts expressive within themselves due to their important liturgical function, and he assumed that they would be understood by his audience. Strangely enough, Webern left many of the texts of these opera unattributed. Some scholars have assumed that because the authors of these texts remained anonymous, Webern himself considered the texts as a mere vehicle for his musical innovations.

Anne Schreffler suggests another likely hypothesis for Webern's uncharacteristic behavior. Perhaps Webern considered these texts so familiar that "identification was unnecessary." More likely, he considered these texts as common property, practically coming out of the mouth of the "Volk." Schreffler further comments that, "Both the familiarity of the poems and their artless - even naïve - mode of expression served the composer to advantage by allowing the texts to communicate with an ingenuous directness."
Table 1.1
Text Sources\textsuperscript{19} and Dates of Composition

\textbf{Opus 15}

I. (1921) "Das Kreuz, das muß' er tragen" (Rosseger, \textit{Mein Himmelreich})

II. (1922) "Morgenlied" (Chorale and \textit{Des Knaben Wunderhorn})

III. (1921) "In Gottes Namen aufstehn" (Rosseger, \textit{Waldheimat})

IV. (1922) "Mein Weg geht jetzt vorüber" (Chorale)

V. (1917) "Fahr hin, o Seel’" (Rosseger, \textit{Erdsegen} and \textit{Das Buch der Novellen I})

\textbf{Opus 16}

I. (1924) "Christus factus est" (\textit{Breviary}: Gradual for Maundy Thursday, taken from Philippians 2: 8-9)

II. (1923) "Dormi Jesu" (\textit{Des Knaben Wunderhorn})

III. (1923) "Crux Fidelis" (\textit{Breviary}: Hymn, Good Friday)

IV. (1923) "Asperge me" (Antiphon, Ordinary from Psalms 50)

V. (1924) "Crucem tuam adoramus" (Antiphon, Good Friday)

\textbf{Opus 17}

I. (1924) "Armer Sünder du" (Rosseger, \textit{Die Älper in ihren Wald- und Dorftypen geschildert})

II. (1925) "Liebste Jungfrau" (Rosseger, \textit{Das Buch der Novellen II})

III. (1925) "Heiland, unsre Missetaten" (?)

\textbf{Opus 18}

I. (1925) "Schatzerl klein" (Rosseger, \textit{Das Buch der Novellen II})

II. (1925) "Erlösung" (\textit{Des Knaben Wunderhorn})

III. (1925) "Ave, Regina coelorum" (Marian Antiphon)

This "völkisch" style beloved by Webern was cultivated by Peter Rosseger (1843-1912). Webern wrote to Alban Berg that "in spite of moments of apparent banalities (which were like the profound banalities of Mahler), Rosegger is the greatest German poet living today."\(^{20}\) Peter Rosseger dedicated his life to describing the landscape, habits, and people of his native Styria. His stories were aimed at a modern, urban audience. Schreffler claims that "Reading Rosegger allowed first- or second-generation urban dwellers to indulge in a little nostalgia for the countryside without damaging their sense of superiority."\(^{21}\) His style was purposefully nonliterary in its attempt to appear as if it were coming directly out of the mouth of the "Volk." In addition to sharing Rosseger's nostalgia for the countryside and its people, Webern also embraced Rosseger's beliefs that mankind could have a personal relationship with God and that God was ever-present in nature. These poems encapsulated the essence of the religious experience and beliefs of the common man, expressed in symbols of Webern's beloved nature.

Of the various themes running through these opera, those of Mary and of Christ's Passion are most pronounced. These themes were "in the air," so to speak, and exercised "as much power on Webern in these war and post-war years as on many sculptors, painters, and poets of expressionism. The Crucifixions and Pietàs of Ernst Barlach, Emil Nolde, Karl Schmidt-Rottluff, the sacred visions of Franz Werfel show a similar development."\(^{22}\) The musical articulation of a Madonna symbolism that Webern found in Mahler\(^{23}\) seemed to be just as important to Webern as the "völkisch" version of Catholicism and Rosegger.


\(^{21}\) Schreffler, 325.


\(^{23}\) Mahler's Eighth Symphony excerpts Dr. Marianus’s praise of the Virgin Mary from Goethe’s *Faust.*
Throughout these four opera, Mary is spoken of and prayed to with an appropriate Catholic piety.

Julian Johnson writes, "The importance of hymns to the Madonna in the 'middle period' works is a legible sign of the transformation of Webern's preoccupation with the idea of the maternal in the early works. This preoccupation is not lost in Webern's struggle to find a more objective, rigorous ordering principle for his music, but takes on a more universal, symbolic aspect in place of the highly personal, idiosyncratic form of the early works." Johnson claims that these middle-period songs are a transition between Webern's early maternal orientation to the paternal, strict orientation found in his later 12-tone works; therefore, the importance of these texts upon Webern's compositional journey cannot be overestimated. Based upon this claim, these texts should be considered as an influence upon Webern's compositional development during this period, rather than as afterthoughts or vehicles of Webern's innovations.

**Cyclical Implications**

Though such authors as Shirley Trembath have rather casually called these groups of songs "cycles," the criteria of what makes Webern's Opera 15-18 as "cyclic" should be based upon credible ties between historical precedents and these works. Do the overall structures of Opera 15-18 show similarities in construction and form to the song cycles of the great masters Beethoven, Schubert, and Schumann, with whose works Webern was intimately familiar?

The development of the song cycle, the most original musical form created in the first half of the 19th century, was intricately tied to Romantic poets and their view of the world,

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24 Johnson, 92.
life, and relationships within a nature-based paradigm. What groups of songs composers such as Beethoven, Schubert, and Schumann classified as "cyclic," based upon such criteria as form and connecting threads, was determined not only by these composers' personal preferences but also by the poetry which they set.

The first song cycle, Beethoven's *An die ferne Geliebte* of 1816, on poetry of Alois Jeitteles, is a loosely-related series of landscapes and is not narrative. Based upon Beethoven's model, "a song cycle cannot tell a story directly - at best it can hint at one that remains untold."\(^{25}\) The songs of *An die ferne Geliebte* run together without pause as a continuous series and thus cannot be performed independently. Musically, the first and last songs are related by shape: the last song is not derived from the first but rather recalls it.

By contrast, the songs of Schubert's two cycles, *Die Schöne Müllerin* (1823) and *Winterreise* (1827), both on texts of Wilhelm Müller, can be sung alone, out of context, though "their significance is fuller and deeper when they are performed as part of a cycle."\(^{26}\) *Die Schöne Müllerin* is clearly narrative and shows a "succession of images, of lyrical reflections which reveal the trace of past and future within the present."\(^{27}\) *Winterreise*, on the other hand, shows a reduction in narrative thread, one which brings a "greater lyric intensity to *Winterreise* than to *Die Schöne Müllerin*."\(^{28}\) Though the narrative thread of *Winterreise* is almost completely absent, the relationship between the poems is still present. Schubert achieved this by the internal arrangement of the poems within the cycle. This

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\(^{26}\) Ibid., 55.  
\(^{27}\) Ibid., 183.  
\(^{28}\) Ibid., 196.
arrangement, called the *Zyklische Verfahrenweise* or the "cyclical mode of operation," was of paramount importance in superimposing a relationship among the poems."29

The two song cycles of Robert Schumann, *Dichterliebe* of Heinrich Heine and *Frauenliebe und -leben* of von Chamisso, composed in 1839-40, reflect a synthesis of both Schubert’s and Beethoven's practices. In Schumann’s cycles, "the songs are apparently separate as in Schubert, but several have endings either so dissonant or inconclusive that they must be resolved by the opening of the following song."30 Schumann himself called only two of his song sets "cycles." To the other sets of related songs, Schumann gave the name *Liederkreise*.31 Apparently, Schumann reserved the term *cycle* for "those sets in which all the songs have the same protagonist, and in which the order is chronological, each successive song representing a later moment than the preceding one."32

It is also interesting to notice the difference between the poetic content of the earlier Romantic poets such as Jeitteles and Müller and the slightly later Romantic poets such as Heine and Eichendorff. The poetry of Jeitteles and Müller expresses their ideas within the all-important conception of Romantic landscape: birds, trees, nightingales, roses, and lilies are immediately present and often described in great detail. With such poets as Heinrich Heine and Joseph Eichendorff, nature, though present, moves into the background. "The elements of Nature… have become a kind of emotional bric-a-brac, and they work simply as a part of a psychological system of signs: nightingales are only a symbol of the lover's sorrow."33 "The prestige of the great song cycles is a testimony to the central role they

30 Rosen, 207.
31 Schumann's *Liederkreise* include Opus 39 with poetry by Eichendorff and Opus 24 with poetry by Heine.
32 Rosen, 207.
33 Ibid., 204.
played in the history of Romantic art. They realized one of the ideals of the period: to give
the lyrical expression of Nature an epic status, a genuine monumentality, without losing the
apparent simplicity of a personal expression.\textsuperscript{34}

The expression of poetic elements through symbols of nature exists as strongly in
Webern's Opera 15-18 as in the song cycles of Beethoven, Schubert, and Schumann. But
whereas in Beethoven, Schubert, and Schumann tonality, key centers, and changes of key
centers play a large role in transmitting ideas and connections between the songs within song
cycles, the musical relationships between Webern's atonal groups of songs exist on an
entirely different plane. Thus to establish Webern's atonal and twelve-tone works of Opera
15-18 as cycles based upon the criteria of Schubert's tonal cyclic construction would require
a bit of imagination: the unprecedented musical developments of the one hundred years
separating these two composers must be taken into account. An attempt to establish Opera
15-18 as real "song cycles" based upon Romantic precedents must begin with a dialogue
about the tangible similarities between these opera and the previously mentioned Romantic
song cycles. Therefore, an examination of poetic connections will be immediately pursued,
while unifying musical elements will be left for discussion in later chapters.

Unlike the previously discussed Romantic song cycles, which were each set
exclusively to the texts of one poet,\textsuperscript{35} the poetry of the individual Opera 15-18 were written
by various authors, many of whom remained unidentified in Webern's manuscripts. If
Schreffler is correct in her assessment that Webern's failure to give credit to the authors of
these texts was indeed based upon his assumption that these texts were so well-known as to
almost come "directly out of the mouth of the people," then perhaps Webern considered these

\textsuperscript{34} Ibid., 125.
\textsuperscript{35} Schumann did not call \textit{Myrthen}, a collection of 26 songs written as a wedding present for his future wife,
Clara, a cycle, though the songs certainly share a common theme.
texts to come from a unified source: the people. Hence the unified "authorship" of these works is not out of line with that of the Romantic song cycle.

A further apparent dissimilarity between these opera and the previously mentioned Romantic song cycles is the time frame in which the songs of these opera were composed. The songs within each individual opus were often written years apart, and in the case of Opus 15 were not composed in the order that Webern eventually grouped them. Their arrangement, as Walter Kolneder points out, was made after these songs had been completed.³⁶ Do the facts of multi-authorship and a seemingly post-compositional arrangement of texts argue against the consideration of Opus 15 as "cyclical"?

Richard Kramer, in his discussion of Schubert's "cyclical mode of operation," discusses Schubert's arrangement of some Goethe texts within a song set. He states: "It does not matter that Goethe intended no such correlation between these poems. It matters only that, by its nature as the defining text, Schubert's autograph imposes a relationship."³⁷ Thus, according to Kramer, the relationship of the texts as established by the composer is of primary importance in establishing cyclical connections. Does Webern’s arrangement of the poems within Opera 15-18 show poetic and narrative threads which provide sufficient argument for these groups of songs to be considered as "cyclic"?

The songs of Opus 15 were written between 1917 and 1922 and were not composed in the order that Webern eventually gave them. The first and third songs were written in late summer 1921, while the second and fourth songs were written in July of 1922.³⁸ Interestingly enough, the fifth song of this group was written in 1917, during the same time

³⁷ Kramer, 11.
³⁸ Alan Forte, 323.
that Webern was setting the Trakl texts of Opus 14. Four of the five songs were written as a result of a visit Webern paid to his parent's gravesite, showing a connection of a single event with this group of texts.\textsuperscript{39} Moreover, a narrative poetic thread is present despite the group's six-year compositional span and various dissimilarities in compositional style.

Opus 15 could perhaps be subtitled "The Progress of Spiritual Life." The first song, "Das Kreuz, das muß' er tragen," emphasizes Christ as the example for mankind. Man begins his Christian journey by realizing the sacrifice that Christ made on the cross. This realization and repentance is followed by the joy of experiencing salvation. Christ, the Morning Star, in the second song entitled "Morgenlied," lights up the lives of those who have come into contact with the wonder and gift of salvation. The realization of the gift of salvation should result in an eagerness to serve Christ. This Christian duty is emphasized in the third song, "In Gottes Namen aufstehn." At the end of a life that has been spent in God's service, one need not fear death. Heaven is the focus of "Mein Weg geht jetzt vorüber," the fourth song of Opus 15. The fifth and final song, "Fahr hin, o Seel" brings one to the end of his/her life's journey. One is assured of a better life as the physical body dies and the spirit passes on into the afterlife. Though these texts come from two sources, Rosseger and Des Knaben Wunderhorn, Webern's own brand of Zyklische Verfahrensweise is certainly evident in the natural narrative progression of the texts.

Opus 16 focuses on a specific aspect of the Christian experience: the significance of Christ's death on the cross. This opus begins and ends with songs that collectively profess the Christian faith. In contrast, the three middle songs are intimate, personal addresses to Christ and to the Cross upon which He was crucified. The opus begins with "Christus factus est pro nobis," a rather declamatory profession of faith from the mouth of the universal

\textsuperscript{39} Johnson, 80-81.
believer: Christ's death on the Cross entitles Him to be exalted above all other names. This rather matter-of-fact exhortation to Christ is followed by an intimate lullaby "Dormi, Jesu, mater ridet." At first, the presence of this lullaby seems a bit out-of-place, considering the subject matter and manner of address of the other texts. But if Webern intended this to be a lullaby to the crucified Christ, a type of requiem, then certainly this song fits logically into the arrangement of the texts. This lullaby is followed by a hymn of thanks to the Cross ("Crux fidelis"). The significance of Christ's death on the cross for mankind is brought to light in "Asperge me, Domine," as one prays for the forgiveness of sins that Christ's death made possible. This plea is followed by a collective hymn of praise to the risen Christ in "Crucem tuam adoramus, Domine."

The arrangement of the texts of Opus 16 highlights both the universal and personal significance of the Christian experience of salvation. The opus begins and ends with universal expressions of wonder, while the inner three songs stress the personal aspects of Christianity. This emphasis on the personal relationship between God and man was of paramount importance to Webern, and his choice of Latin texts reflected a need to communicate on a more universal level. "[Webern] selected Latin texts not to serve as distant icons or religious symbols, but rather to communicate directly."40 He assumed these texts would be familiar and intelligible to the audience.

Opus 17 stresses the unworthiness of mankind and its need for divine help. The first piece is a rather comical address to the sinner himself. "Armer Sünder, du" is a humorous, even "irreverent" poem from a story called "Der Winkeldoktor" ("The Quack"). Some of the perceived peculiarities in Webern's setting of the monk's song could even be attributed to his attempt to reflect in music not only the simple nature of the quack but also his drunken state.

40 Schreffler, 323.
Both can be heard in the rhythm of the vocal line.41 Both Rosseger, the author of this text, and Webern shared a healthy skepticism and sense of humor about the clergy and organized religion. However, their attitudes toward the Trinity and the Virgin were anything but irreverent: both Webern and Rosegger strongly believed in a close relationship to God, one that was available without the intervention of a priest. The second song, Liebste Jungfrau," an admission of unworthiness from the congregation of repentant sinners, is addressed to Christ's mother, Mary. The congregation begs the Virgin for protection from sin and then turns towards Christ for salvation in the third song, "Heiland, unsre Missetaten".

The arrangement of these three texts underhandedly criticizes the religious status quo. First, a drunken and possibly debauched monk rails against the "sinful man." The collective group of sinners then turns with repentant hearts towards Heaven. Considering the speaker of the first piece, the arrangement of texts makes a rather underhanded yet scathing commentary on the clergy: this debauched and drunken clergy should be the one to repent. Instead, his individual guilt is projected onto the congregation which, in turn, repents out of habit.

Though all four of Opera 15-18 contain references to the Virgin Mary, Opus 18 stands out as a group that is dedicated specifically to Her. At the time of composition, Webern was preparing to conduct Mahler's Eighth Symphony, a work in which he had played celesta under Mahler's own baton in 1910. The musical articulation of the Madonna symbolism in the Eighth Symphony (with its Faust text) left a lingering impression upon him, one that revealed itself in Opus 18. Webern remarked upon the connection between the three songs of Opus 18: "The three songs, the first on a folk-like bridal song, the second on a Wunderhorn song 'Erlösung,' the third on a Latin Marian hymn, form a complete whole, something in the sense of Dr. Marianus's invocation from the second part of Faust: 'Virgin

41 Ibid., 326.
Mother, Queen of Heaven." The three different texts represent different aspects of their common subject: Mary. The first song, "Schatzerl klein," addresses the Virgin Mary; the second song, "Erlösung," represents Mary as the mother of Jesus; and the third song, "Ave Regina," addresses Mary, the exalted Queen of Heaven.

Another interpretation of this cycle shows a very personal side of Webern. According to Webern's eldest daughter, Amelie, "when her father wanted to express special affection for her mother, he would call her 'Minna-Mutter-Königin.' Minna (Wilhelmine) was for Webern, to begin with, the 'Schatzerl' (sweetheart). Beyond this she represented the incarnation of motherhood and, symbolically, she reigned as queen over the family. The sequence of songs in the cycle follows these images."43

Certainly, each set of songs in Opera 15-18 meets the poetic criteria for being called "cyclic": Webern's arrangement of the texts within each cycle shows a propensity for what Kramer terms, in the manner of Schubert, the Zyklische Verfahrensweise. Though none of these four opera is blatantly narrative, each opus contains a narrative thread whose subtlety is reminiscent of that of the Romantic cycle. These texts represent Webern's very personal preoccupation with religious ideals during this time. This fact combined with Webern's history as a consummate setter of text give reason for further discussion of vocal writing, instrumentation, and musical structure of Opus 15-18 to be considered in light of textual influences.

42 Anton Webern, to Hertzka, 2 February 1926; quoted in Schreffler, 330-1.
Chapter II
The Setting of Text

I have never placed myself in opposition to the masters of the past but have always tried to do just like them: to say what it is given to me to say with the utmost clarity…And so then I am also entirely of your opinion when you say: "We must come to believe that the only road onward is inwards." Yes: "Every heart colors differently its evening, when it sets."

Letter from Anton Webern to Hildegard Jone, 6 August 1928

Not only has Webern's choice of folk texts for Opera 15-18 been misunderstood, but his musical setting of these texts also strikes many as a bit out of the ordinary. Such adjectives as "surrealistic,"44 "transcendentally experimental,"45 and "expressionistic"46 have been attached to these songs by scholars. It is true that the manner in which Webern set these folk texts had no historical precedence. Mahler, with whom Webern shared a certain affinity, set folk poems from such sources as Des Knaben Wunderhorn with traces of simplicity reminiscent of the "Volk." Webern, on the other hand, took these familiar texts and set them in a musically complex, bizarre fashion. Anne Schreffler, a champion of these middle works, comments on the seeming lack of textual and musical cohesion by stating: "It has never been considered necessary for poem and musical setting to match in terms of difficulty or literary pretension (just think of Schubert's Klopstock settings)."47 Therefore, one should not discredit Webern's manner of setting religious folk texts simply because it had no precedent.

What was Webern's motivation behind setting these texts in such a unique fashion? Did he intend these texts to be subservient to his musical innovations? On the contrary, his personal relationship to the textual subject matter led him to communicate its meaning in a

44 Wildgans, 136.
46 Kolneder, 85.
47 Schreffler, 322.
fresh, new way. In choosing "Schatzerl klein" from Opus 18 as a dedication piece, "Webern was concerned only about the appropriateness of the text as a dedication song... He expressed no reservations about the technical level of his contribution." Even during his so-called middle, "experimental" phase, Webern was ever a consummate setter of texts. The technical innovations in these pieces were tightly married to and even inspired by texts. To Hildegard Jone, a dear friend and authoress of the texts of all of his later vocal works, Webern wrote, "For however valuable it may seem to one that people appreciate the technical aspects (i.e. the mode of representation), yet one longs for a word about what is represented, and what it gives to others." Webern wanted to know how his songs touched other people. His goal in composition was "to say what it is given to me to say with the utmost clarity.”

Robert Michael Knight, in an exhaustive examination of Webern's early and late lieder, makes the following statement: "The early lieder of Anton Webern were vehicles for developing his creative and expressive qualities along with the ability to control the declamation of the text. The late lieder represent the culmination of the solo vocal style of Webern where the control of dynamics and expression all contribute to help communicate the text." Knight's silence about the middle period songs is typical of an earlier attitude towards Webern's middle lieder. This silence yet again raises the question of the relationship of music and poetry in these middle lieder. The profound influence that the themes of these texts had upon Webern has been discussed in Chapter I. However, the merits of these pieces cannot rest on this basis alone.

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48 Schreffler, 335.
50 Anton Webern; quoted in Hayes, 157.
In an attempt to bring these middle works into their rightful position as significant works in Webern's song oeuvre, one must ask if Webern's settings respect and enliven the texts in such a way that they communicate something concrete to the listener. In this case, a discussion of the elements of text should treat the following issues: Are the texts set in such a way that they are syntactically and grammatically comprehensible to the listener? What is the role of pitch and agogic accent including the use of tenuto in conveying key elements of the poem? How does the use of dynamics express the meaning of the text?

A. Text declamation

Though the content of the texts would seem to imply a totally different sort of music, a judgment of the marriage of text and music should be centered primarily upon text setting and declamation, not solely upon the musical language. For though music does give text a "second life," as noted by Ingeborg Bachmann, the text itself remains the "first life," the carrier of the primary meaning in its union with music. Because of their avant garde musical settings, the songs of Opera 15-18 challenge one to listen actively instead of passively, a task that has become increasingly difficult in a contemporary society which expects to be passively entertained.

Certainly the extreme range of the vocal line and frequency of high notes within a single phrase raises the question of whether the text is really being well-served. Can the stress of the words, and even more importantly, the emphasis of primary words within each phrase be respected within the framework of these rather novel settings? Almost without exception, Webern incorporates the rhythm and stress patterns of the spoken text into the

52 See epigraph to Chapter 1.
vocal line. Consider the spoken stress and the musical setting of "Ave, Regina coelorum" from Opus 18 (see Examples 2.1 and 2.2):

Example 2.1
Spoken stress in mm. 4-8

'A-ve, Re-'gi-na coe-'lo-rum, 'a-ve 'Do-mi-na 'An-ge-'lo-rum

Example 2.2
Musical setting in mm. 4 - 8

"Ave, Regina coelorum," Op. 18, No. 3

Upon inspection one can see that Webern used both rhythmic and registral means to achieve the appropriate text stress. Alan Forte even asserts that Webern's settings of Latin poetry were inspired by the characteristic rhythms of the Latin language.53 Though unstressed syllables are often set to high notes in these four opera, their use must be considered in the context of the entire phrase. Webern never gives an unaccented syllable both agogic stress and high-note stress, a combination which he only uses to emphasize accented syllables of important words. Instead, these unaccented high notes should be heard as rises in the declamation of the text. According to Kolneder, Webern's characteristic use of

53 Forte, 363.
the unaccented high notes and intervals "arises solely out the expressionistic, intensified interpretation of the words."\textsuperscript{54}

Another facet to consider when judging the unity of musical and textual settings is sentence structure. Did Webern respect the sentence structure of this poetry in his musical settings? How did he musically imbue these texts with an interesting "second life"? With only a few exceptions, these songs show a syllabic setting, a setting which allows each song the brevity that Webern is so famous for. Though Webern often used rests to separate words within a single thought, these rests function as an expressive tool and serve, when properly executed, to heighten the \textit{legato} feeling of the line rather than destroy it. According to Christopher Wintle, Webern employed a lesson from history, namely that "\textit{legato} is best sustained by introducing periodical short breaks in attention."\textsuperscript{55} These rests create pregnant pauses that force both the singer and the listener to reach across the stillness to grasp the connection of the text.

This "broken declamation," as one may call it, is used as a special communication device throughout these opera to heighten the expressive import of certain ideas. It is prominently employed in the emotionally intense pieces, such as Christ's journey to Calvary in "Das Kreuz, das mußt' er tragen" of Opus 15. These rest-riddled lines, which so aptly convey the agony of those who watched the Crucifixion, alternate with a more \textit{legato} style phrasing of the surrounding lines; thus, the listener is allowed short respites from the highly emotional communication of the text that this broken declamation so aptly provides (see Example 2.3).

\textsuperscript{54} Kolneder, 85.
Example 2.3
Broken declamation in mm. 1-5

"Das Kreuz, das muß' er tragen," Op.15, No. 1

Of the five pieces of Opus 16, the middle three songs, which are emotionally intimate in nature, show extensive use of the broken declamation technique, while the outer, bombastic songs utilize this style of writing much less frequently. In the third song, "Crux fidelis," the prominence of the broken declamation technique conveys the overflowing exaltation and elation at the wonder of nature. The words "foliage, flower, and fruits" are highlighted and broken up by rests (see Example 2.4).

Example 2.4
Broken declamation followed by *legato* line in mm. 9-12

"Crux fidelis," Op. 16, No. 3
The sinner's plea in "Asperges me" of Opus 16 is poignantly conveyed by the frequent rests throughout the vocal line. Again the alternation of broken declamation with legato writing allows expressive and contrasting declamation of text and highlights the outbursts of the sinner (see Example 2.5).

Example 2.5
Broken declaration of text in mm. 1-8

"Asperges me," Op. 16, No. 4

Opus 17 shows creative uses of broken declamation, including that of humor in "Armer Sünder, du." In this song, the almost hiccupping delivery of the text by the monk, emphasized by the rests, creates an irregularity of line that vividly represents his drunken state (see Example 2.6).
Example 2.6
Broken declamation in mm. 10-12
"Armer Sünder, du," Op. 17, No. 1

In "Liebste Jungfrau" of Opus 17, the desperate quality of the sinner's pleas to the Virgin Mary is given special emphasis by this technique. Again, Webern alternates this rest-riddled declamation with a more connected approach (see Example 2.7).

Example 2.7
Broken declamation in mm. 9-12
"Liebste Jungfrau," Op.17, No. 2

In "Erlösung" of Opus 18, the highly moving dialogue between Mary, Jesus, and Jesus's Father appropriately contains abundant examples of this style of writing. The words of Christ's father are heightened in emotional intensity by the use of rests (see Example 2.8).
Example 2.8
Broken declamation in mm.14-18

"Erlösung," Op.18, No. 2

B. Stress: High-note and Agogic

Robert Michael Knight, in his treatise on the early and late Webern lieder, claims that high-note stress was one of young Webern's most important means of making clear to the listener the key words of each of the poems he set.\(^{56}\) Knight goes on to postulate that in the late lieder, the melodic style made the emphasis of these important words even easier and more readily perceived because of the "use of wide leaps and generally non-lyrical lines."\(^{57}\) The late lieder represent a refinement of vocal writing technique that was already present in the middle lieder. In the latter, the occurrence of high notes is more frequent than in either the early or late lieder, thus earning these songs the reputation of being "expressionistic" and "experimental." It is not uncommon for a single phrase in Opera 15-18 to span an octave and a half, with high notes occurring on unaccented syllables. Further examination of the vocal line reveals that the consideration of pitch alone should not be the sole criterion for

\(^{56}\) Knight, 11.
\(^{57}\) Ibid., 68.
intentional word stress. A better indicator of key words and ideas in the middle songs can be found by examining high-note stress and agogic stress together.

In "Das Kreuz, das mußt' er tragen" of Opus 15, the high-note/agogic combination stress is reserved for moments of emotional intensity. Consider the similarity of the two phrases bis an die selbige Statt and und weint ganz bitterlich (see Examples 2.9 and 2.10). Though the two phrases are given a similar pitch shape, the word bitterlich, an adverb describing how Mary wept at the cross, receives additional agogic stress within the phrase and communicates the emotional tone of this poem.

Example 2.9
Vocal line in mm. 3-4

"Das Kreuz, das mußt' er tragen," Op. 15, No. 1

Example 2.10
Vocal line in mm. 7-8

"Das Kreuz, das mußt' er tragen," Op. 15, No. 1

The so-called combination stress technique not only points up images that are important within a single piece, but also images that prevail throughout these opera. The concept of heaven is particularly important, as shown by the repeated prominence given to it by this so-called combination stress technique. In the last phrase of "Das Kreuz, das mußt' er
tragen," the word *Himmelreich* is given the highest note of the entire piece and is agogically accented besides (see Example 2.11). The prominence of this word should not be underestimated, as the same treatment is given to the word *himmelischen* in the second song of Opus 15, "Morgenlied" (see Example 2.12). In "Armer Sünder, du" of Opus 17, the word *Himmel* is also treated in this fashion (see Example 2.13). The repeated use of combination stress when setting the word "Heaven" musically shows the centrality of heaven's role throughout these operas.

**Example 2.11**  
Vocal line in mm. 13-15

"Das Kreuz, das mußt' er tragen," Op.15, No. 1

**Example 2.12**  
Vocal line in mm. 11-13

"Morgenlied," Op. 15, No. 2
Example 2.13
Vocal line in mm. 7-9

"Armer Sünder, du," Op. 17, No. 1

Christ's prominence is supported musically by emphasizing the names given to Him. He appears as the "Morning Star" (*Morgenstern*) and the "Hero" (*Held*) in "Morgenlied" of Opus 15. Both these appearances of Christ's name are given this combination stress setting (see Example 2.14).

Example 2.14
Vocal line in mm. 2-5

"Morgenlied," Op. 15, No. 2

Christ's role as "Savior" (*Heiland*) is pointed up in Opus 17, again by the use of combination stress setting (see Example 2.15). The direct address to Christ by a congregation of people begging for His aid in "Heiland, unsre Missetaten," Op. 17, No. 3, is particularly effective due to the quick falling notes following the sustained high G sharp on the syllable *Hei*. The mood of the entire piece is captured in these first two measures.
Example 2.15
Vocal line in mm. 1-2

"Heiland, unsre Missetaten," Op.17, No. 3

Salvation is the prominent theme of "Liebste Jungfrau," Opus 17, No. 3. The concept of sin (Sündenfall), a plea for salvation (rette deine Kinder), and the request to be indelibly written (unauslöschlich geschrieben) on Mary's heart, are all given prominence through agogic and high-note stress. Again, it is evident that Webern chose to use this combination stress technique to communicate the most important elements and concepts of the texts (see Examples 2.16 and 2.17).

Example 2.16
Vocal line in mm. 9-12

"Liebste Jungfrau," Op. 17, No. 2
In the highly emotional "Erlösung" of Opus 18, Christ's address to His Father is given importance in its setting. The word *Vater* begins on the highest note of the piece, a high d, and will almost certainly be delivered as a quasi-scream by any soprano singing these pieces. The color alone of the high soprano voice in this register would suffice to convey the intensity of the address even without the accompanying agogic accent (see Example 2.18).

The concept of eternal redemption is pointed up in this song by the twice-set word *alles*. Christ states that His sacrifice on the Cross is for all time (*alle Stunden*). Webern highlights this concept musically (see Example 2.19). He also musically underlines Christ's
Father's response to His son as He assures Him that "all that you desire shall come about."

*(Alles was du begehret, das soll sein.)* (see Example 2.20)

**Example 2.19**
Vocal line in m. 9

"Erlösung," Op. 18, No. 2

**Example 2.20**
Vocal line in mm. 16-17

"Erlösung," Op. 18, No. 2

The concepts of ecstatic worship and bliss are also prominent in these operas and are given special treatment. The main theme of "Crucem tuam" of Opus 16 is the joy that Christ's sacrifice has brought into the world (*guadium in universo mundo*). The large intervals of this song serve the mood of this text well; the highest note of the piece, in conjunction with an agogic accent, is reserved for the word "joy" (*gaudium*) (see Example 2.21).

**Example 2.21**
Vocal line in mm. 8-9

"Crucem tuam," Op. 16, No. 3
This joy spills over into the final song of Opus 18, the exalted worship of the Virgin in "Ave, Regina coelorum" of Opus 18. The ecstatic quality of this euphoric bliss is communicated not only by the extremity of vocal range but also by a secondary combination stress on "gloriosa" within the same phrase (see Example 2.22).

Example 2.22
Vocal line in mm. 12-13

"Ave, Regina coelorum," Op. 18, No. 3

C. Stress: Low-note and Agogic

A secondary method of stress in Webern's oeuvre is communicated with a low-note/agogic stress combination. Although not as common as the high-note/agogic stress, this low-note combination stress is used to communicate moments of emotional intensity as well as moments of rest. Oftentimes, this low-note stress follows a high-note combination stress within the same phrase and creates an expressive contrast within a particularly emotional outburst. One such example can be found in "Das Kreuz, das muß' er tragen" from Opus 15. The high-note/agogic accent on bitterlich is balanced by the low-note/agogic stress of Jesus Christ (see Example 2.23).
Example 2.23
Vocal line in mm.8-10

"Das Kreuz das mußt er tragen," Op. 15, No. 1

The image of the wounds that Christ received on the Cross is a particularly graphic picture that Webern chose to set with the low-note/agogic accent combination twice in "Erlösung" of Opus 18. The first appearance of "wounds" (Wunden) is found in measure 6 as Christ implores His mother to look upon His wounds (see Example 2.24).

Example 2.24
Vocal line in mm. 6-7

"Erlösung," Op. 18, No. 2

The second instance is found in measure 11 (see Example 2.18). Christ's fervency is represented by the high-note/agogic accent combination found in His address to His Father (Vater). This exclamation is then balanced with a low-note/agogic combination.

The presence of the low-note/agogic stress is rather remarkable considering the plethora of high notes in the emotion-laden "Erlösung." The response of Christ's Father is quite stunning. The love and comfort that Christ's Father has extended toward His Son is elegantly communicated by the repetition of address to His Son in the low register of the soprano voice (see Example 2.25).
D. Tenuto

Used at first in a relatively limited way in the early lieder and then more extensively in the late lieder, the tenuto has a rich and varied life in Opera 15-18. The Crawfords, in their commentary on Webern's earlier expressionistic works, classify tenuto as a function of Webern's rubato technique. They state that the use of tenuto "draw[s] out the time between phrases, giving each considerable, expressive weight." Though Webern certainly intended these pieces to be executed with rhythmic accuracy, his frequent tenuto markings indicate that the proper recitation of the text should not be sacrificed to a strict tempo: the words must be given ample time so that the listener may understand them and experience their meaning fully.

An example of tenuto combined with broken declamation can be found in "Mein Weg geht jetzt vorüber." Webern gives the preeminent emphasis of the poem to the line da muß 58 28.

58 Ibid., 28.
ich fahren ein by both weighting these words with tenuto markings and breaking up the sentence with rests, thereby making clear what is textually paramount (see Example 2.26).

Example 2.26
Vocal line in mm. 4-8

"Mein Weg geht jetzt vorüber," Op.15, No. 4

Webern also uses tenuto to highlight important words or phrases that are set to shorter rhythmic values and, in doing so, creates declamatory contrast within the vocal line (see Examples 2.27 and 2.28). Such markings remind the performer that every word of the text, whether accented or not, must be clearly communicated, not hurried over on one's way to the next downbeat or the next stressed high note. Several instances of this can be found at the beginnings of phrases. These indications inform the singer that she must actively engage the voice at the beginning of each phrase in order to serve the text fully.
Tenuto markings are also present in the rhythmically straightforward pieces, and serve to underline the strict tempo. "In Gottes Namen aufstehn" of Opus 15 is a rather militaristic call to rise and accept the Christian duty. The first words of the text are given this emphatic tenuto marking (see Example 2.29).

This rhythmic steadiness is retained throughout the piece. The tenuto markings in measures 10-11 of the text daß er uns verleih' lieb' Englein drei alternate with a legato line. Again the
presence of these alternating methods of declamation (individually emphasized notes versus *legato* phrase structure) creates an expressive contrast within the recitation of texts.

**Example 2.30**
Vocal line in mm. 10-11

"In Gottes Namen aufstehn," Op.15, No. 3

**E. Dynamics**

What role do dynamics play in the communication of text in these middle lieder? Knight asserts that "dynamics, as a whole, seem to be treated primarily as a way to assist other forms of stress rather than being an important stress-creating element in itself."\(^{60}\)

Webern, without doubt, was one of the most fastidious and detailed composers of all time. The obsessive marking of dynamics and frequent changing of meter in his music follow the trend of the post-romantic composers who tried to exert increasing control over the performance of their music through the plethora of these indicators. In the early lieder, the dynamic level tends to lie on the soft side, and the markings are often applicable to entire sections of a given piece. "Erwachen aus dem tiefsten Traumesschosse" from *Four Stefan George Songs* of 1908-09 is a typical example of Webern's early dynamic style in its predilection for soft dynamic shadings (see Example 2.31).

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\(^{60}\) Ibid., 31.
Er wachen aus dem tiefsten Traumeschosse:
als ich von langer Spiegelung betroffen mich neigte auf die Lippen, die erblischen Ergangen sollet ihr nur Mitleidgrosse! Seid nur aus Dank den euch Geweihten offen und die Berrürrten dann in solchen Glüten die Antwortgaben wider hoch
The late lieder show a marked development in Webern's use of dynamics: the numerous and varied dynamic markings are word-specific. This specificity shows how crucial Webern's dynamic markings in the late lieder are to the interpretation of the text. A reading of the texts which takes into account these dynamic markings will reveal a great deal about his interpretation of the poetry. Sometimes, an indicated rise in the volume of a piece coincides with a rise in the pitch of the vocal line. Often, however, these dynamic markings ask the singer to go against natural acoustic vocal tendencies. For instance, in "Es stürzt aus Höhen Frische," of Opus 25 (1934), Webern asks for pianissimo on extremely high notes, and forte in the low range (see mm. 11 and 13 of Example 2.32).
Example 2.32
Vocal line

Bewegt \( \cdot \)108

1
\[ \text{Es stürzt aus Höhen Frische, die uns} \]

2
\[ \text{leben macht: das Herzblut ist die} \]

3
\[ \text{calando-} \]

4
\[ \text{tempo} \]

5
\[ \text{Feuchte uns gegeben: die Träne} \]

6
\[ \text{calando-} \]

7
\[ \text{tempo} \]

8
\[ \text{die Kühle uns gegeben: sie fließt} \]

9
\[ \text{zum Strom der Gnade wun:} \]

10
\[ \text{rit.-} \]

11
\[ \text{tempo} \]

12
\[ \text{- derbar zurück. Ach, ich darf} \]

13
\[ \text{sein, wo auch die Sonne ist!} \]
The middle lieder show a connection dynamically to both the early and the late lieder; according to Friedrich Wildgans, they reveal a composer who was an artist "preoccupied by color."\(^{61}\) Wildgans was specifically referring to instrumental combinations in his statement about color, but his observation is equally relevant to the way that dynamics color the meaning of these texts. Through a detailed look at the use of dynamics in the middle lieder, it can be shown that, akin to the late lieder, dynamics are one of the essential keys to these songs' interpretations.

The last three songs of Opus 15 range dynamically from pianissimo (pp) to pianississimo (ppp), evoking Webern's earlier predilection for soft dynamic markings. The

\(^{61}\) Wildgans, 132.
limited dynamic range of these three pieces certainly contrasts with the extremity and intensity of the first two pieces. A brief review of the themes of these songs is perhaps in order here. The text of "Das Kreuz, das muß' er tragen" is an emotional view of the events of the crucifixion and calls for a rather wide variety of expressive dynamics (pianississimo to forte). This song is followed by the upbeat "Morgenlied," a piece which also supports a wide dynamic palette (pianissimo to forte). Perhaps the most surprising dynamic markings of this opus can be found in the third song, "Steh auf, ihr lieben Kinderlein." Though the use of tenuti, rhythm, and instrumentation implies a military call, dynamically the piece never rises above mezzopiano. What did Webern intend with this seeming contrast? It is here that one can realize the significance of Webern's use of dynamics. For if one were to sing this piece rather boisterously, as one might suppose the text required, an entirely different interpretation would result from the one Webern intended. The held-back dynamic levels within this piece create an excitement that communicates a secretive intensity. The joy of serving God is remarkably passionate and bubbles out of one as it would out of a child who can't help but tell a secret, though he or she tell it in a whispered voice. This soft intensity is the essence of Webern's religious wonder. The final two pieces, "Mein Weg geht jetzt vorüber" and "Fahr hin, o See!," both speak of passing on to the "better life," and are dynamically soft in an effort to communicate death's peaceful voyage to the hereafter.

The songs of Opus 16 also contain a wide dynamic variety. The text of the first piece, "Christus factus est," concerns itself "with obedience to the law even unto death."62 The restrictions inherent in the text clearly influence the rather limited use of dynamics in the piece. The song is primarily forte, with brief forays into mezzoforte and fortissimo. This

62 Johnson, 90.
seeming lack of dynamic flexibility (in comparison to Webern's other works) is directly in line with the rather rigid mood of the text.

Directly following this bombastic decree is a lullaby to Jesus that literally rests between pianississimo and piano. These dynamics, in addition to the broken declamation of the text, create an atmosphere of love and tenderness that contrasts strongly with the strident pronouncement of the first text. This lullaby, "Dormi, Jesu," is also directly addressed to Christ, whereas the first piece, "Christus factus est," is a rather energetic expression of worship by the congregation.

Another direct address, this time to the Cross, begins the third song, "Crux fidelis." The pianissimo dynamics that begin this worshipful piece are soon overcome at the mention of nature. Fronde, flore, germine, images of nature, are spoken to with an unbounded joy reflected in the forte dynamic of the text. The dynamic returns to piano as the joy of serving Christ, barely contained, continues to bubble beneath the surface. This use of dynamics, one which vacillates between the extremely soft and the extremely loud, is predictably used throughout these opera to express extreme emotional swings. The rather poignant setting of these texts reveals a response that is characteristic of the religious mysticism that Webern embraced. This mystic outlook on life is quite singular and personal. According to Theodor Adorno, "What he [Webern] shares with Mahler is the tone of remoteness from the world, the gesture of fighting a losing battle, despite the contrast between Mahler's vast canvases and his own minimal ones, between the threefold fortissimo and the threefold pianissimo."63

Christ is again addressed personally in "Asperges me." The rather quiet intensity of the text, which is set to a piano dynamic marking, is interrupted by the sforzando emotional outbursts of the sinner: Asperges me ("Sprinkle me"), Lavabis me ("Wash me"), and Miserere

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mei, Deus ("Have mercy on me, God"). This setting reveals a sinner who bares his/her soul before Christ. This supplicant's quiet, intense prayer is interrupted by these passionate and sorrowful outbursts of repentance, which are underscored by *sforzando* dynamic markings.

The opus finishes, as it begins, with a congregational worship, set predictably with a broad range of dynamics. Again, the ecstatic tone of this collective adulation is conveyed through a *pianissimo-to-fortissimo* dynamic range. The importance of *Gaudium* and *Adoramus*, which receive the aforementioned agogic/high-note stress, is further strengthened by the *forte* dynamic level.

The dynamic markings of "Armer Sünder, du," Opus 17, Nr. 1, reflect the raving of a drunken monk who is undeniably taking himself too seriously. One can imagine the setting of this predominately boisterous railing against "a sinful humanity" as a medieval marketplace with a large, attentive crowd gathered around this inebriated monk. Intoxicated not only by the wine but also by the public's attention, the monk begins his harangue in *forte* tones. The sudden *piano* dynamic on important words, primarily at the ends of sentences, shows the monk's skill in dramatizing the text's importance. A reading of the text with Webern's dynamic markings will reveal the humor and intended dramatization of the text (see Example 2.33).
Example 2.33
Dynamic markings for vocal line

\[
\begin{align*}
\text{f} & \quad \text{p} & \quad \text{f} \\
\text{Armer Sünder, du, die Erde ist dein Schuh; Mark und Blut, der Himmel ist} & \quad \text{p} & \quad \text{sf} & \quad \text{p} & \quad \text{f} \\
\text{dein Hut. Fleisch und Bein sollen von dir gesegnet sein, du heilige} & \quad \text{p} & \quad \text{f} & \quad \text{p} \\
\text{Dreifaltigkeit, von nun an bis in Ewigkeit!} & \quad \text{p} & \quad \text{f} & \quad \text{p}
\end{align*}
\]

"Armer Sünder, du." Op. 17, No. 1

\[
\begin{align*}
\text{f} & \quad \text{p} & \quad \text{f} \\
\text{Miserable sinner, you, the earth is your shoe; blood and marrowfat, the} & \quad \text{p} & \quad \text{sf} & \quad \text{p} & \quad \text{f} \\
\text{sky is your hat. Flesh and bone, may they be blessed by Thee, Thou holy} & \quad \text{p} & \quad \text{f} & \quad \text{p} \\
\text{Trinity, from now to all eternity!} & \quad \text{p} & \quad \text{f} & \quad \text{p}
\end{align*}
\]

"Miserable Sinner, You" Op. 17, No. 1

This dramatic use of dynamics in the monk's speech will be hauntingly familiar to those who have experienced the highly emotional religious service of the 20th century Pentecostal and Charismatic Christian denominations.

The dynamic level of the prayer to the Virgin ("Liebste Jungfrau") is similar to that of the prayer to Christ ("Asperges me") of Opus 16. The intense softness of the sinner's plea is interrupted by emotional, \textit{forte} interjections (see Example 2.34).
Example 2.34
Dynamic markings for vocal line

\[
\begin{align*}
&\text{p} \quad \text{pp} \quad \text{p} \lessgtr \text{f} \quad \text{p} \\
&\text{Liebste Jungfrau, wir sind dein, zeig dich, Mutter stets zu sem, schreib} \\
&\text{f} \\
&\text{uns alle deinem Herzen unanslöschlich ein. Groß ist unsrer Feinde Zahl} \\
&\text{ff} \quad \text{p} \quad \text{ff} \\
&\text{hier in deisem Träntental; rette, Mutter, deine Kinder vor dem Sündenfall.}
\end{align*}
\]

"Liebste Jungfrau," Op. 17, No. 2

\[
\begin{align*}
&\text{p} \quad \text{pp} \quad \text{p} \lessgtr \text{f} \\
&\text{Dearest Virgin, we are thine: show thyself ever a mother,} \\
&\text{p} \quad \text{f} \\
&\text{inscribe us all indelibly in thy heart; Great is the number of our foes} \\
&\text{p} \quad \text{ff} \quad \text{ff} \\
&\text{here in this vale of tears; mother, save thy children from falling into sin.}
\end{align*}
\]

"Dearest Virgin," Op. 17, No. 2

"Heiland, unsre Missetaten" ends Opus 17 with a universal proclamation of faith. As is consistent with other public confessions of conviction, this piece is predominantly forte. Supporting the rather forthright and convincing declaration of faith is a series of marcato markings, giving the text an edginess enhanced by the use of forte. The conclusion of the piece rises to a fortissimo, drops suddenly to a brief piano and ends forte.

Opus 18 represents a refinement of dynamic technique that foreshadows Webern's late songs. The multiplicity of crescendo and decrescendo markings are common to all three lieder within this opus. "Schatzerl klein" stands out as an anomaly among the texts of Opera 15-18. Though the text represents the youthful phase of the Virgin Mary, there are no overarching religious ideals represented in the text. This text apostrophizes "Mary" as a
human being with human emotions. The tone is rather teasing and light, and the various
gradations of dynamic shading support this mood (see Example 2.35).

Example 2.35
Dynamic markings for vocal line

```
\begin{verbatim}
\textit{Schatzerl klein, mußt nit traurig sein, eh' das Jahr vergeht, bist du mein.}
\textit{Eh' das Jahr vergeht, grünnt der Rosmarin, sagt der Pfarrer laut: Nehmt's euch hin. Grünnt der Ros-mar-in, grünnt der Myrtenstraß, und der Na-gerl-stock blüht im Haus.}
\end{verbatim}
```

“Schatzerl klein,” Op. 18, Nr. 2

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\textit{Little sweetheart, you mustn't be sad; before the year is out you'll be mine.}
\textit{Before the year is out the rosemary will be green, the priest will say aloud,}
\textit{"Take each other." When the rosemary will be green, the bunch of myrtle will be green, and the carnation will blossom at home.}
```

"Little Sweetheart," Op. 18, No. 1

"Erlösung" is perhaps the most intensely expressive of these four opera and has earned this group of lieder the adjective "exalted expression." Within this piece are contained the hopes and fears of Christ, His Father, and His Mother, Mary. This intensity is conveyed not only through detailed dynamic markings that range from \textit{piano} to \textit{fortissimo}, but also the two-and-a-half-octave vocal range. The worship of Mary, the Queen of Heaven, "Ave, Regina coelorum," is expressed in this same vein of lofty expression, though the predominant dynamic marking is \textit{piano}, and conveys a rather worshipful tone, one that is slightly subdued by the soft dynamic marking.
Strict observance of the dynamics in Webern's middle lieder is crucial to the interpretation of the texts. Perhaps more fully than any other expressive device, dynamics communicate the heart of Webern's expressive intent. Though these songs are difficult to perform, a consideration of text as the central impetus of these pieces will certainly make their performance more understandable. The singer and instrumentalists must consider the dynamics as crucial elements of interpretation and commit themselves to a dramatic performance worthy of Webern's intent.
Chapter III
Vocal Writing

The voice, as the sign of corporeality in music, is subjected to an abstraction that seems to disfigure it. In a heightening of subjective lyricism the voice has to go beyond its own reach, to transcend its own human limits.

Julian Johnson, "Webern's Middle Period: Body of the Mother or Law of the Father?"

The vocal writing of Opera 15-18 reveals the progression of a stylistic change begun in Opus 14. The vocal lines of Webern's earlier songs show many examples of stepwise motion and fewer examples of radical intervallic leaps (see Example 2.31 of Chapter II). These radical leaps become the rule rather than the exception in the middle lieder. The vocal ranges also illustrate a notable increase: the range of most songs is two octaves, sometimes reaching two and a half octaves.

A discussion of vocal line should be based upon the text and the musical world that surrounds it. In the course of such a discussion from this viewpoint, the following questions should be addressed: How is the voice "used"? Is it handled "instrumentally" or "vocally," and how does this treatment of the voice affect the communication of the text? What is the relationship of tessitura to the mood of these texts? How does the difference in tessitura from one song to the next within these opera affect the possible cyclical connections? What is the textual importance of Webern's use of intervals? Can specific intervals be tied to specific textual ideas? How is the contour of the vocal line affected by the shape and sounds of the poetry?

Though highly individual, Webern's writing, specifically his vocal writing, is in step with the musical developments of the time, particularly with those of his revered teacher, Arnold Schoenberg. The idea for the instrumental combinations in Webern's Opera 15-18
was heavily influenced by Schoenberg's famous expressionistic work *Pierrot lunaire* (1912), written for mezzo-soprano and chamber ensemble. The vocally-charged writing of *Pierrot* began a trend that Webern carried to an extreme, especially in his middle lieder. According to the Crawfords, Webern's Trakl songs (Op.14) mark a transition from his earlier declamatory style. Beginning in Opus 14 and continuing throughout the middle lieder, the vocal line becomes more arbitrarily angular and equalized with other instruments.  

This angularity, combined with a predilection for large and frequent leaps in the vocal writing of Opera 15-18, has led some to call these works "expressionistic." A wholehearted association with expressionism, however, is not accurate. According to the Crawfords, Webern's expressionistic period, which lasted from approximately 1908 to 1918, was on the decline in Opera 14 and 15. "In Opp. 14-15, although such musical devices as linear distortion, rhythmic complexity, and contrapuntal layering contribute to stylistic contortion, the 'seismographic registration of traumatic shock' is no longer - as in Adorno's view of expressionism - 'the law of the form of music.' "

Though some assume that Webern's adaptation of the avant garde style of writing was easy, Webern's sketches and letters show otherwise. Webern's earliest compositional attempts show a lyric bent, one that was best displayed in miniatures rather than in large-scale works. Webern idolized the Romantic greats such as Wagner, Brahms, Wolf, and Mahler, and he considered studying composition with Hans Pfitzner, a staunch romantic; however, he was dissuaded from this idea following a disagreeable first encounter with Pfitzner. Instead, Webern studied with Arnold Schoenberg, and thus his compositional language and style were influenced by Schoenberg's progressive ideas. According to Johnson, Webern "struggled to

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64 Crawford, 121.
65 Ibid.
integrate the concerns of a musical avant garde with an expressive agenda that was by turn romantic and voelkisch."66 The unique result exemplified in Opera 15-18 is as startling today as it was nearly eighty years ago. Walter Kolneder makes the following statement about Opus 18: "The expressive tension, especially in the voice part, which almost goes beyond the bounds of possibility, gives Op. 18 such a very special flavor that one is not really tempted to try and make serial analyses of these pieces."67

Much interest has been generated by the effect that the 12-tone compositional style had upon Webern's vocal writing. Anne Schreffler, in her article "The Vocal Origins of Webern's Twelve-Tone Composition," highlights Webern's move in the middle lieder to the 12-tone technique as a conflict between "composition based on specific gestures and motives, and composition based on a globally functioning ordered series."68 Though detailed musical analyses of these pieces reveal important theoretical developments, Wildgans asserts that "neither the quality of texts Webern set (simple, sacred lyrics…) nor his specific musical style and language decisively changed as a result of his adoption of strict, concessionless twelve-note music."69 Walter Kolneder is of this same opinion when he states the following: "It may be important for the visual analyst whether total chromaticism is achieved through non-serially organized twelve-note groups as in Opus 17, #1 through twelve-note groups produced by serial technique as in Opus 17, #2 or by derivation from the basic series, but for the listener it is irrelevant. Attentive listening to the highly expressionistic group of works in Opp. 15-20 (1921-27) reveals no essential differences."70 Though a heightening of expressive intent conveyed through more frequent and larger intervalllic jumps is progressively evident

66 Ibid., 75.
67 Kolneder, 104.
68 Schreffler, 299.
69 Wildgans, 90.
70 Kolneder, 104.
in Opera 15-18, Webern's commitment to the setting of text remains visually and aurally evident throughout these works. He continued to respond to the structure and sounds of the poetry in the serial works, Opus 17 and 18, in the same fashion as he did in the predominately non-serial works of Opus 15 and 16.

Webern's musical priorities and his dedication to the ideal of textual communication is revealed by the method in which he constructed his songs. Anne Schreffler asserts that Webern's music was generated horizontally, that is, "he composed by projecting the long lines of a vocal part, deriving the other parts from this initial impetus. (Hence, he was essentially a melodist, not an abstract spacialist.)"71 "His sketches throughout the decades show a vocal line that extends throughout the entire poem."72 Alan Forte, in his research on the middle songs, also quotes Anne Shreffler's former remark in support of his similar hypothesis.

Though it is certain that Webern's middle songs conceptually began with the vocal line, the vocal writing is not typically "vocal." The vocal line "leaps" more often than it "steps"; hence, the voice is handled "instrumentally," rather than in a traditional vocal manner. This treatment of the voice can produce unsolvable problems for a singer who has a rudimentary or problematic vocal technique. Even for the more technically proficient singer, these pieces are quite challenging. Johnson claims that the unvocal nature of the writing in these opera is "apt to make the voice sound strident."73 For example, the c-sharp" on the word gaudium ("joy") in "Crucem tuam" of Opus 16 will most likely sound shrill rather than "warm and joyful," as perhaps Webern imagined it to sound. Johnson theorizes that Webern idealized a "vocal sound" that is not humanly possible to produce. Adorno agrees with this

72 Ibid., 292.
73 Johnson, 88.
assessment when he states that a singer's effort to produce the correct pitch "threatens to make the result sound shrill and compulsively over-anxious." Furthermore, this anxiety on the performer's part disrupts the listener's ability to assess the true character of the pieces and take in their true meaning. Perhaps some of these problems can be solved by careful and conscientious preparation of these works. Adorno states: "The true revelation of these pieces is a function of the way they are performed; only when they are performed without anxiety and [with] bravura will their substance be properly revealed."75

This wide range of pitch in the vocal line, which implies an "instrumental" handling of the voice, is not arbitrary. In "Crucem tuam" of Opus 16, Webern constructed the vocal line with large, fixed registers. Schreffler noted that "These rows are not an abstract arrangement of pitch classes, but rather melodic gestalts that span one and a half to two octaves."76 This writing, rather than being entirely ruled by some abstract compositional scheme, is inspired by the text.77 Webern's response to the highly emotional images in these texts influenced his use of a wide-ranging vocal line. This influence can be illustrated by a discussion of tessitura and contour of the vocal line.

A. Tessitura

Charles Rosen, in his book The Romantic Generation, makes some interesting observations about the use of tessitura within song cycles, and points out not only its contribution to the cyclic cohesion within a group, but also to the moods of the songs. The tessitura, a limited pitch area where the voice most often lies, contributes to the

74 Adorno, 100.
75 Ibid.
76 Schreffler, 307.
77 Kolneder, 100.
rather emotion-laden mood of these middle pieces. Not only does Webern use
\textit{tessitura} as a means of creating the mood of a piece, but also as a device of contrast.
"Das Kreuz, das muß’ er tragen" begins Opus 15 in a rather reflective mood. Though the vocal line sweeps heavenward on important words, the \textit{tessitura} of the piece lies in the middle of the voice, thus supporting a thoughtful and rather weighty expression. The joy of serving Christ in "Steh auf, ihr lieben Kinderlein" is expressed through a more active vocal line and a higher \textit{tessitura}, one that rests in the upper vocal range. The brightness of the high soprano voice in this register supports the joy-filled text. In the final two songs of this opus, "Mein Weg geht jetzt vorüber" and "Fahr hin, O See!", the process of peacefully moving to the better life is supported through a less active vocal line (fewer leaps) and a lower \textit{tessitura}.

The three hymns of praise in Opus 16 are all given slightly higher vocal \textit{tessiture} than the other two songs of this opus. The introspective lullaby to the crucified Christ ("Dormi, Jesu, mater ridet") shows a less active vocal line and a lower \textit{tessitura}. The heartfelt prayer for forgiveness of sins ("Asperges me, Domine") is also somewhat less active in the vocal line and generally has a lower \textit{tessitura} than the bold statements of faith (see Table 3.1).

\begin{table}[h]
\centering
\begin{tabular}{|l|l|l|}
\hline
\textbf{Song} & \textbf{Mood} & \textbf{Tessitura} \\
\hline
"Christus Factus est pro nobis" & Exaltation & b’-f’’ \\
"Dormi, Jesus" & Tenderness & a’-e’’ \\
"Crux fidelis" & Exalted worship & b’-f” \\
"Asperges me, Domine" & Pleading & a’-e’’ \\
\hline
\end{tabular}
\caption{\textit{Tessitura} approximations}
\end{table}

\underline{\textit{Fünf Canons, Opus 16}}
"Crucem tuam adoramus"  
Exaltation  
b'-f'

The "introspective" quality of the few previously mentioned songs in Opera 15 and 16 is lacking in Opera 17 and 18; correspondingly, the tessitura of these two later opera is quite similar, tending to sit in the upper range of the voice. Despite the fact that Webern utilizes the high and low extremities of the soprano voice in these opera, the tessitura is quite manageable: Webern's vocal writing ascends into the upper register of the voice but doesn't stay there. He gives frequent rests to the voice by writing in the lower range as well. In fact, Webern shows thorough knowledge of the capabilities of the well-trained, high-soprano voice in his writing. Of all the soprano Fächer, the high soprano has the widest range, and Webern utilizes this range in a way that is "singable" and that also effectively communicates the inherent tension of the text by the style of writing.

B. Intervallic Associations

As previously mentioned, the vocal lines in these opera consist mainly of leaps rather than steps. Webern uses the intervals of these leaps in a highly personal way that supports the text. Kolneder says, "Webern's characteristic use of intervals arises solely out of the expressionistic, intensified interpretation of the words." The most common intervals to be found in these lieder, especially in Opera 17-18, are intervals which possess a great amount of expressive tension: the major 7th and the minor 9th.

Because of the plethora of leaps in the vocal lines, Webern's use of half or whole steps is much more distinct and adds emphasis to a particular word or line of text. In "Das

78 Kolneder, 85.  
79 Knight, 67.
Kreuz, das muß' er tragen," the descending half-step pattern of three notes (-1-1) usually precedes a descending major or minor third (-3/-4) and is closely related to the idea of sorrow\(^8\) (see Example 3.1).

\textbf{Example 3.1}
\textbf{Intervallic patterns in mm. 1-5}

\begin{quote}
"Das Kreuz, das muß' er tragen," Op.15, No. 1

In "Armer Sünder, du," of Opus 17, this pattern of half steps (-1-1) appears at the end of a phrase and is associated with the idea of sorrow at the lowly state of man (see Example 3.2).

\textbf{Example 3.2}
\textbf{Descending interval pattern shown in mm. 2-3}

"Armer Sünder, du," Op. 17, No. 1
\end{quote}

\(^8\) According to the Crawfords, musical symbolism plays an important role in expressionistic music. (Though expressionistic tendencies were on the decline in Opus 15, traces can still be found.) 
"...A melodic motive, a harmony or a series of harmonies, a rhythmic pattern or a tone color, even a tonality or a combination of tonalities may denote an idea or emotion." (Crawford 1993, 20)
In "Heiland, unsre Missetaten" of Opus 17, this three-note descending pattern appears at the end of the phrase on the word "grievances" (Beschwerden), again connecting this pattern with sorrow.

The use of 6ths and 3rds, traditionally consonant intervals, appears more sparingly and is attached in several instances to specific textual concepts. The descending major and minor 3rds (-4/-3), intervals which are "traditional chromatic gestures of sorrow,“ and were mentioned earlier as followers of the descending half step pattern (-1-1), are used throughout Opus 15 to emphasize concepts of weightiness or sorrow. "Das Kreuz, das muß' er tragen" contains several examples of descending third intervals (-3/-4). The image of Christ carrying the cross (tragen) is emphasized by the use of a descending minor third (-3) (see Example 3.1, m.3). Two bars later, the concept of Christ's torture (wo er gemartert ward) is also set with a descending major third (-4). Christ then encourages his mother to "stop crying" (laß das Weinen). The word Weinen is musically portrayed by the descending minor third (-3). Though these patterns are specific compositional formulations, they are not used indiscriminately but are reserved for appropriate textual moments.

In "Mein Weg geht jetzt vorüber," man's journey from earthly to heavenly life is temporarily "weighed down" (beladen) by the minor descending third (-3) (see Example 3.3).

**Example 3.3**
Descending third on beladen in m. 9

"Mein Weg geht jetzt vorüber," Op. 15, No. 4

81 Forte, 327.
Contrarily, the ascending third is often used with positive images, specifically with references of movement towards God. The mention of Christ's name in "Das Kreuz, das muß' er tragen" is treated with an ascending major third (+4) (see Example 3.4).

Example 3.4
Ascending major third in mm. 9-10

"Das Kreuz, das muß' er tragen," Op. 15, No. 1

The exhortation to move towards God in "In Gottes Namen aufstehn" is emphasized by the presence of an ascending major third (+4), a presence which ties it to other references to God and Christ throughout these opera (see Example 3.5).

Example 3.5
Ascending major third in mm. 4

"In Gottes Namen aufstehn," Op. 15, No. 3

The chain of ascending minor and major thirds (+3/+4) in "Fahr hin, o Seel' " is one of the strongest arguments for the aforementioned intervallic association and aptly communicates man's journey toward God (see Example 3.6).

Example 3.6
Ascending thirds in mm. 1-5.

"Fahr hin, O Seel'," Op. 15, No. 5
It is interesting to note how "consonant" intervals (particularly 3rds) play a role in preparing for the combination pitch/agogic stress factor which was discussed at length in Chapter II (see Examples 2.11-2.13). In these three examples from Chapter II, heaven is the theme, and the 3rd and its inversion (6th), which frequently appear, are closely associated with the theme of heaven.\(^2\) The interval of a third also plays an interesting role in the climaxes of "Erlösung" of Opus 18 (see Example 2.19). This descending minor third interval (-3), a rarity in this song among the plethora of large intervals such as minor 9ths (+/-13), comes at the end of a climax and signals, with the help of a *ritardando*,\(^3\) the end of a section of music. Briefly following this train of thought of consonant intervals (though a prolonged discussion of this topic would not be within the scope of this document), all but one of the songs of Opus 15 end with a consonant interval (major third or major fourth), giving perhaps some support to a hypothesis that these songs never quite "quit" tonal relationships, assuming that Webern still subscribed to certain intervals being more "tonal" or "consonant" than others.

An analysis of the vocal lines in Opera 17 and 18 reveals fewer recurring textual and intervallic relationships, due to the stricter structure of 12-tone intervallic ordering. The marriage of textual ideas to the shape of the vocal line can perhaps be discussed most effectively through an examination of vocal contour. The minor 9ths (+/-13) and major 7ths (+/-11) that are used as "spicy" additions in Opus 15 become increasingly common in the later opera and are a symbol of the heightened emotional state that Webern wished to convey. Despite the increasing occurrence of large intervals throughout Opera 15-18, an analysis of

\(^2\) The Crawfords comment that throughout Webern's expressionistic period, the use of 6ths and 3rds have a symbolic meaning connected with the memory of his mother's love (Crawford, 101). Perhaps these ascending thirds and sixths that "reach towards heaven" represent Webern's attempt to commune with his deceased mother, as four of the songs in Opus 15 were written after a visit to his parent's gravesite.

\(^3\) See discussion on the function of the *ritardando* in Chapter 5.
the contour of the vocal lines reveals that Webern continued to respond to the sounds, shape, and structure of the poetry in all of these songs. A discussion of how the contour of rhyme scheme and vocal contour complement each other is perhaps the key element in establishing Webern as a consummate setter of texts.

**C. Contour**

"Das Kreuz, das muß' er tragen" of Opus 15 shows a rhyme scheme of aabbcc. Similarities of setting among the lines can be seen through a closer examination of the contour (see Appendix 2, Ex.1). The contours of lines a₁ and b₁ are similar. Every single phrase except one ends with a descending string of intervals, a fitting text-painting device that aptly reflects the sorrowful mood of the text. This one exception is line b₂. This line's text "um ihren Jesu Christ" ends upward. Throughout this opus, the mention of "God" or "Heaven" or the movement towards "Heaven" is consistently given some sort of ascending interval - almost as if the ascent in the vocal line were literally reaching heavenward. The important information in this poem is contained in lines a₂, b₂, and c₂. Interestingly enough, the major third plays an important role in all of these lines: its presence here offsets the inherent tension of the diminished 5th, an interval that Webern often uses in cadential endings.84

The rhyme scheme of the second piece, "Steh auf, ihr lieben Kinderlein" is aabbcddd. The contours of the vocal lines show more frequent intervallic jumping, which aids the expression of the energy inherent in the text (see Appendix 2, Ex. 2). As in the first piece, the major-third intervals are important not only because of their scarcity but also for their association with heavenly concepts. Both Christ as "a Hero" (*ein Held*) and the "heavenly

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84 Diminished fifths are found throughout this piece, specifically in lines a₁, c₁, and c₂.
shine" (himmelschen Schein) ascend into heaven with the aid of the major third (+4). The endings of lines a\textsuperscript{1}, a\textsuperscript{2}, c\textsuperscript{1}, and c\textsuperscript{2} are treated similarly. A leap upward followed by a smaller descending leap gives these four three-syllable endings - \textit{Kin-der-lein}, \textit{Hel-lem Schein}, \textit{Lieber Tag}, and \textit{Blei-ben mag}, - a special flavor, reminiscent of a child's intonation. Also interesting are the similarities between lines b\textsuperscript{1}/b\textsuperscript{2} and d\textsuperscript{1}/d\textsuperscript{2}. Lines b\textsuperscript{1} and b\textsuperscript{2} show an antecedent/consequent or open/closed relationship: line b\textsuperscript{1} ends in an ascending pattern and line b\textsuperscript{2} ends in a descending pattern; thus, these lines complement each other and form a complete whole. Lines d\textsuperscript{1} and d\textsuperscript{2} appear to have similar intentions of functioning in an antecedent/consequent relationship; however, Webern couldn't let a reference to the "heavenly shine" end in a descending pattern similar to the ending of "Das Kreuz, das muß't er tragen." In the end, the meaning of the text overcame a supposed compositional formula, and this descending pattern has a surprising ascending ending.

The irregularity of the poem "In Gottes Namen aufstehn," the third song of this opus, gives its musical setting an interesting challenge. Though the rhyme scheme is aabbccddeee, the number of syllables per line varies (see Appendix 2, Ex. 3). Rather than connecting the rhyming lines together through antecedent/consequent relationships or similarity of shape, Webern gives many of these lines a self-contained symmetry. For example, line a\textsuperscript{1} both begins and ends with a major third. Line a\textsuperscript{2} begins and ends in a major second. This symmetrical construction corresponds to the text: nearly every individual line is a self-contained thought and is not dependent upon the other lines for clarification. The presence of the major third in this third song is infrequent and is predictably tied to references to God. The first instance of the major third (+4) interval is in the first line "In Gottes Namen aufstehn." One is encouraged to literally "stand up in the name of God" (\textit{In Gottes Namen}}
"aufstehn") (+4). The phrases "go towards God" (gegen Gott gehen) (+4), and "pray to the heavenly Father" (zum himmlischen Vater beten) (-4) also show this important major third.

The contour of the vocal line of "Mein Weg geht jetzt vorüber" reflects the inherent conflict within the text (see Appendix 2, Ex. 4). The rhyme scheme of this poem, ababcdcd, invites an antecedent/consequent setting of phrases. The first four lines, \(a^1, b^1, a^2,\) and \(b^2,\) are constructed with such an antecedent/consequent relationship and speak of a conflict between heaven and earth. Line \(a^1\) tells of the peaceful journey towards heaven, and line \(b^1\) counters with a reference to earth. Line \(a^2\) explains that heaven is dearer to him/her; therefore he/she must go there (explained in line \(b^2\)). From this point on, the speaker has accepted that a journey towards heaven is inevitable. Lines \(c^1, c^2, d^1\) and \(d^2\) speak exclusively of this journey, and all end in a downward melodic gesture. This gesture signifies resignation and acceptance of the inevitability of the journey. Also notable in this piece is the final reference of going to heaven, one which finishes the piece with a descending major third (-4).

**Table 3.2**

Shape of phrase endings in "Mein Weg geht jetzt vorüber," Op. 15, No. 485

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>a^1</td>
<td>↓</td>
</tr>
<tr>
<td>b^1</td>
<td>↑</td>
</tr>
<tr>
<td>a^2</td>
<td>↑</td>
</tr>
<tr>
<td>b^2</td>
<td>↓</td>
</tr>
<tr>
<td>c^1</td>
<td>↓</td>
</tr>
<tr>
<td>d^1</td>
<td>↓</td>
</tr>
<tr>
<td>c^2</td>
<td>↓</td>
</tr>
<tr>
<td>d^2</td>
<td>↓</td>
</tr>
</tbody>
</table>

The use of both major and minor thirds (+/-4, +/-3) is also prevalent in "Fahr hin, o Seel'."

Again, the subject matter is a move towards the afterlife. The melodic contour reflects the

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85 The arrows refer to whether the pitch of a phrase ending is an ascending or a descending gesture. An ascending gesture in \(a^2\) followed by a descending gesture in \(b^2\) constitutes an antecedent/consequent form.
inevitability of this peaceful journey by almost always ending in a downward gesture. The rhyme scheme ababcdcd reflects two complete poetic sections, abab and ccdc (see Appendix 2, Ex. 5). Line a\textsuperscript{1} is unique in that it is the only poetic line to end in an upward musical gesture. The poetry of a\textsuperscript{1} speaks of a movement towards God; appropriately, this move is musically reflected by an ascending major third (+4). Lines a\textsuperscript{2} and b\textsuperscript{1} are prevalently set with small intervals, reflecting the calm attitude of this speaker towards his passage. Interestingly, in line b\textsuperscript{2}, which speaks of the waiting heaven, the speaker becomes afraid. This fear is reflected in the inherent tension of the three diminished fifth gestures (-6). The contours of the lines in the second section of this poem, lines ccdc, are noticeably more active as the speaker becomes more animated, possibly trying to talk himself into the benefits of this heavenly crossing. The piece ends in a major third, a fitting interval to end one's heavenly journey. The consistent use of an interval of a third (+/-3, +/-4) in connection with concepts of God, heaven, and movement toward God, give these five songs a musical connection that further supports the claim for Opus 15 to be considered a cycle.

Opus 16 shows a generally wider range and frequency of intervallic change. Whereas intervals of a major seventh or larger are surrounded by smaller intervals as in Opus 15, they tend to appear more frequently in Opus 16. The resulting vocal line is more "expressionistic," in the sense of Webern's compulsive need to express what was inside of him.\textsuperscript{86} Some have attributed this use of large intervals to theoretical developments. But certainly the heightening of expressive intent from Opus 15 to Opus 16 is equally responsible for this change. Whereas Opus 15 focuses factually on the Christian journey, Opus 16 centers on the relevance and awe-inspiring import of the Christian experience. Included in this opus are two rousing congregational declarations of faith. The other three songs are highly emotional

\textsuperscript{86} Crawford, 95.
prayers. Therefore, the claim that a heightened vocal line responds to textual demands can certainly be supported.

The contours of the vocal lines in "Christus factus est pro nobis" of Opus 16 have noticeably different shapes from those in Opus 15, due to the frequency of large intervals. Although the size of the intervals has increased, Webern's commitment to the overall shape of a vocal line matched to the shape of the poetry is still visible (see Appendix 2, Ex. 6).

Table 3.3
Shape of phrase endings in Christus factus est pro nobis, Op. 16, No. 1

<table>
<thead>
<tr>
<th>&quot;Christus factus est pro nobis&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>a^1 (\downarrow) b^2 (\uparrow)</td>
</tr>
<tr>
<td>b^1 (\uparrow) (\downarrow)</td>
</tr>
<tr>
<td>a^2 (\uparrow) (\downarrow)</td>
</tr>
</tbody>
</table>

Particularly interesting is the way in which Webern treats the rhyming end-words. Both mortem of line b^1 and illum of line b^2 are set to minor 9ths (+/-13). The word nomen which ends both lines c^1 and c^2 is set in both instances with 9ths as well, though the first nomen is a descending major 9th (-14) and the second is a descending minor 9th (-13). The exaltation of Christ (Propter quod et Deus exaltavit illum) in line b^2 can be seen in the increased activity and jagged shape of the vocal line.

"Dormi Jesu," a lullaby to the crucified Christ, contains more examples of small intervals than the first congregational declaration of faith. The symmetry of the rhyme scheme, aabccba, is enhanced through Webern's setting of these lines (see Appendix Ex. 3.7).

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87 See footnote for Table 3.2.
Lines a₁ and a₂ are set in an open/closed relationship, as do lines c₁ and c₂. Lines b₁ and b₂ are given a similar shape throughout, almost as if they function musically as a refrain.

"Crux fidelis," the middle song, also appears similar in vocal contour and in mood to the songs of Opus 15. The less jagged contour of the vocal line aids in the overall reflective tone of the piece. Particularly notable is the lack of major 7th or major 9th intervals in line c₁ (see Appendix 2, Ex. 8). The text of this line, *fronde, flore, germine*, speaks of nature, an entity closely tied to Webern's conception of God. Widespread in this line is the use of 6ths and 3rds, intervals that were frequently used in Opus 15 in association with the heavenly realm.

"Asperges me, Domine" follows "Crux fidelis." This piece also begins in a rather peaceful, penitent tone. The contour of the vocal line reflects this state but becomes more agitated in conjunction with the agitation of the text. Compare the rather smooth and direction-oriented shape of line a₁ with the jagged shape of line c₁ (see Appendix 2, Ex. 9). Though the text of a₁, *Asperges me, Domine*, and the text of c₁, *Miserere mei, Domine*, express the same sentiments, the desperation of the penitent at this point in the prayer is aptly expressed in the increased intervalllic jumping of *Miserere mei, Domine*.

The last song of Opus 16, "Crucem tuam," is similar in expression and vocal line to the first, "Christus factus est pro nobis." Again, the shape of the vocal line is less direction-oriented and contains more large leaps than the less reflective pieces. The key to the internal rhyme scheme of this text is the letters "u" and "m": practically every important word contains these letters. The opus ends as it begins: the congregation expresses joy at Christ's sacrifice and the result that it has brought into their lives. Line 5 aptly represents this joy with the vocal line's extreme range and jagged contour (see Appendix 2, Ex. 10).
This trend towards large vocal leaps and sharp vocal contour becomes fairly standard throughout the three songs of Opus 17. In "Armer Sünder, du," the monk's increasingly agitated preaching climaxes in the final stanza, lines d¹ and d² (see Appendix 2, Ex.11). The increased range of this vocal line and rough vocal contour aptly express this agitation. This song shows a connection to the songs of the previous two opera in the musical treatment of the poetry. Lines b¹ and c¹ are handled similarly, with antecedent/consequent relationships between lines b² and c². The ending of this song is similar to the ending of the second song, "Liebste Jungfrau" (see Appendix 2, Ex.12): the large leaps downward, particularly at the end of line b¹, show the emotional extremes that Webern wished to express. This emotional extreme can also be found in the third song, "Heiland, unsre Missetaten"; "death's agony" (Todespein) is vividly portrayed through the large and constant leaps in the voice part of line d¹ (see Appendix 2, Ex.13).

Opus 18 (see Appendix 2, Ex. 14-16) represents the culmination of a trend in vocal writing that was already in practice in Opus 15 and which continued to develop in Opera 16 and 17. The rather jagged, expressionistic writing that occurs in all three songs of this opus is used to express strong but varying emotions. The extreme vocal line of "Schatzerl klein" evokes the joy of a bridegroom towards his bride, while this same sort of exalted writing in "Erlösung" expresses the intense agony of Christ's crucifixion: the extreme range is particularly effective in conveying the hysterical dialogue between Christ, His Father, and Mary. The almost non-stop vocal leaping of "Ave, Regina coelorum" effectively transmits the overflowing ecstasy of the mystical worship of the Virgin Mary.

The use of intervals and contour of the vocal line does show an evolution throughout these opera. The later opera show a greater tendency to express extreme emotional states, and
thus rely on larger intervals and a more abrupt vocal contour to do so. The examples within
this discussion show that Webern not only responded to specific images in the poetry, but
also to the structure of the poetry as a whole, thus revealing a composer whose vocal writing
corresponded to what he saw as the expressive intent of the poetry.
Chapter IV
Instrumental Writing

The whole of Webern's work revolves around the paradox of total construction as a means of achieving immediate utterance.

Theodor W. Adorno, Sound Figures

The middle-period songs are unified as an entirety, not only by textual content and style, but also by instrumentation. The piano, a steadfast partner in Webern’s early and late lieder, is conspicuously absent in the middle lieder. Throughout Opera 15-18, the piano is replaced by various combinations of instruments which feature the clarinet. What is the importance of the clarinet in these middle songs? Shirley Trembath asserts that the ever-present clarinet was chosen for its "range and flexibility." Indeed, Webern exploits the various Fächer of the clarinet, from bass clarinet to E-flat clarinet, throughout Opera 15-18, in order to create a variety of colors and sound worlds. Theodor Adorno sees textual considerations as the primary factor in Webern's choice of the clarinet: its mobility and potential for creating contrast and sudden leaps certainly aids the heightened exaltation that Webern intuited from the texts. Based upon this premise, Webern's choice of instruments and its connection with the vocal line and text is a seminal factor in a discussion of how instrumentation contributes to the communication of the text.

The instrumental writing of Webern's middle opera, beginning with Opus 15, is no less interesting nor less difficult to immediately comprehend than the vocal writing. Wildgans writes, "These songs [of Opus 15] belong to the long series of vocal works of Webern's middle creative period (op.[sic] 12-19 inclusive): they show the composer more as

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88 Trembath, 136.
89 Adorno, 100.
an artist preoccupied by color and less as a master of linear drawing."90 The auditory consequence of this preoccupation with "color" in these middle songs is often a confusing wash of sound. Anne Schreffler is a bit more direct in her assessment of the aural effect: "Webern's transitional and early twelve-tone works, almost all for voice, seem deliberately designed to prevent the perception of unity. With these pieces, which are among his most nonsystematic, Webern created the most complex, even disordered musical surface of any of his works up to that time."91 Kolneder states that the instrumental writing is "concentrated to an extreme degree, which makes it extraordinarily difficult to take in this music. Voice and instruments have become so equally balanced that the listener is hardly helped by following the text in the voice part. The perpetual crossing of lines makes it almost impossible to listen to the individual lines."92

Webern's compositional intent did not consider the needs of his contemporary audience, who were accustomed to listening to music that audibly "made sense." Webern's middle lieder, which consist of tightly-woven "unities within unities," possess a complexity of organization which overloads the ability of the mind, even after several hearings, to aurally grasp such musical intricacy. The continuous activity and near equality of the instruments with the voice provide a listening challenge that has condemned these lieder to exist primarily as theoretical entities rather than as performed works. How indeed then should one approach the listening and performing experience of these works in regard to instrumentation? An answer that would certainly improve aural comprehensibility can be found by examining the relationship between text and instrumentation.

90 Wildgans, 132.
91 Schreffler, 276.
92 Kolneder, 86.
In approaching an understanding of the instrumentation in these middle lieder through textual considerations, the following questions will be considered: What role do texture and instrumental timbre play in supporting textual communication? How does imitation tie the vocal line and instrumental lines together in a fashion that imaginatively communicates the meaning of the text? Do the instrumental lines function as accompaniment, or do they have their own agenda separate from an accompaniment function?

Opus 15

The instrumentation of Opus 15, which produces a wide range of timbres, is based on Schoenberg's *Pierrot lunaire* (1912). The arrangement of these instruments, clarinet/bass clarinet, flute, trumpet, harp, and violin/viola, reflects a well-thought-out, symmetrical order.

<table>
<thead>
<tr>
<th>Table 4.1</th>
<th>Instrumental combinations of <em>Fünf geistliche Lieder</em>, Opus 15</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Das Kreuz, das muß' er tragen&quot;</td>
<td>voice + flute, bass clarinet, trumpet, harp, viola</td>
</tr>
<tr>
<td>&quot;Morgenlied&quot;</td>
<td>voice + bass clarinet, trumpet, harp, violin</td>
</tr>
<tr>
<td>&quot;In Gottes Namen aufstehn&quot;</td>
<td>voice + clarinet, trumpet, viola</td>
</tr>
<tr>
<td>&quot;Mein Weg geht jetzt vorüber&quot;</td>
<td>voice + flute, clarinet</td>
</tr>
<tr>
<td>&quot;Fahr hin, o Seel' &quot;</td>
<td>voice + flute, clarinet, trumpet, harp, violin</td>
</tr>
</tbody>
</table>

The first piece of this opus, "Das Kreuz, das muß' er tragen," is scored for all five of the instrumentalists plus voice. The somber nature of the text is supported by a low instrumental *tessitura* and a dense, contrapuntal texture. The mood of the text is further sustained by Webern's choice of viola instead of violin and bass clarinet instead of clarinet. Even the trumpet, which normally provides a bright timbre, is scored in its lower range and is

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93 Trembath, 85.
muted, thus giving it a rather far-away and subdued quality. Despite the complex and varied textures throughout this piece, the voice and text are never obscured!

In the first five bars, the instrumental writing functions as a quasi-homophonic accompaniment to the voice. Lugubrious outbursts by the instrumental ensemble occur between vocal interjections and do not interfere with textual comprehensibility. Beginning in measure 5, the text turns from a statement of fact about Christ's crucifixion to Mary and her pain (Maria die stund auch dabei und weint ganz bitterlich um ihren Jesu Christ). The instrumentation responds to this change, becoming more heterogeneous and rhythmically active. Not only does the instrumental texture agree with the mood of the text, but the instruments also share musical motives with the voice. The descending three-note figure (-1-1) of the voice on the word "Maria" (measures 5-6) is imitated by the flute, bass clarinet and trumpet in measure 7 (see Example 4.1).
Example 4.1
Examples in mm. 6-10 of the shared three-note descending figure of the voice, flute, bass clarinet, and trumpet in "Das Kreuz, das mußt' er tragen," Opus 15, No. 1
Though the pitches of the viola solo in measure 10 and the vocal line in measures 14-15 (see Example 4.1 above) do not share the same intervalllic relationships, a correlation between the two gestures does exist. The foreshadowing of the descending vocal figure in bars 14-15 (das Himmelreich ist mein) by the viola in bar 10 is unmistakable (see Example 4.2). Not only does this motive anticipate the text in measures 14-15, but it also is inherently tied up with the form of the piece, a factor that will be discussed in Chapter V.

Example 4.2
Vocal line in mm.14-15

"Das Kreuz, das muß' er tragen," Opus 15, No. 1

The multiplicity of descending vocal gestures which supports the grave mood of the text in "Das Kreuz, das muß' er tragen" also frequently appears in the instrumental writing. This imitation between the vocal and instrumental lines is an important compositional device throughout Opus 15 and gives an aural cohesiveness to the writing despite textural complexity.

The instrumental texture of the second piece, "Morgenlied," is quite a contrast to that of "Das Kreuz, das muß' er tragen." The wide leaps of the pointillistic instrumental lines mimic the wide leaps of the vocal line. Julian Johnson asserts that Webern associated the "violent musical gestures" in this piece with an "overwhelming intensity of light." The busy rhythmic activity of the instrumental parts in "Morgenlied" is similar to that of "Herr Jesus

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94 Refer to the discussion of vocal contour in Chapter 3 and consult Appendix 2, Example 1.
95 The importance of imitation as a unifying device becomes more evident in the consummate imitation of the canons of Opus 16.
96 Johnson, 84.
mein, Op. 23, Nr. 3, and the second movement of Webern's Second Cantata, Opus 29. All three of these pieces have texts that embody images of nature. Johnson, in an article titled "Webern's Middle Period: Body of the Mother or Law of the Father?", proposes an interesting theory for this similarity. "There is a striking consistency by which their use [small rhythmic units] in Webern's music is associated with the idea of nature as the sum of tiny, highly active parts - a collection of minutiae which forms an overall buzzing, endlessly variegated totality."97

The violin part of "Morgenlied" is said by Johnson to be "akin to the warbling birds" in Messiaen's writing.98 Throughout this song it seems to be directly associated with the voice by its shared material and imitation. Such correlations can be found, for example, in measures 3-4, as the violin foreshadows the important ascending vocal line frei gleich wie ein Held and also the voice's subsequent descent (see Example 4.3).

97 Ibid., 87.
98 Ibid., 84.
"In Gottes Namen aufstehn," the third piece of Opus 15, provides an even more varied textural contrast. Uncharacteristic of most of these middle songs, the basic rhythmic pulse laid out by the instruments remains clear throughout the piece. The texture is relatively light and lucid and "tenor-alto in quality." Johnson offers an interesting hypothesis for the wide variety of instrumental textures in the middle lieder, specifically Opus 15. In his view, during Webern's "transitional" middle period, Webern was wrestling with a paradigm change from a principally maternal view of the world (his maternal construction of nature was one which is "everywhere evident in his early letters, diary entries, and the poetry he copied

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99 Trembath, 142.
out…"\textsuperscript{100} to a paternal, ordered universe, which found refuge in the overarching law of the 12-tone compositional technique. Whereas the more complex textures of pieces such as "Das Kreuz, das muß' er tragen" represent a maternal view of the world in both textual content and textural composition, the hymn to the Father God, "In Gottes Namen aufstehn," represents a paternal outlook and is texturally simpler.

Several rhythmic devices in the instrumentation set the tone for "In Gottes Namen aufstehn." The trumpet fittingly announces this rousing march, and its rhythmic clarity in the instrumental introduction evokes a military call. The trumpet is accompanied by the viola, which plays a triplet figure. The frequent presence of this triplet gesture contributes to the rhythmic clarity and precision that persist throughout the piece. The dotted rhythmic figure in the clarinet that begins and ends the piece (measures 3 and 21 respectively) also heightens one's sensitivity to the rhythmic nature of this piece.

"Mein Weg geht jetzt vorüber" contains a reduced ensemble of instruments. The song's three participants - voice, flute, and clarinet - play nearly continuously, creating a dense texture appropriate to the mood of struggle inherent in death. Instances of imitation also tie together text and instrumental writing. The textual idea of \textit{da muß ich fahren ein} ("I must travel there") in the vocal line is given further emphasis by the flute's partial imitation of it at the end of measures 7 and 9. Just as an antecedent/consequent relationship exists in the musical setting of the vocal lines $a^1b^1$ and $a^2b^2$,\textsuperscript{101} an antecedent/consequent relationship exists within the instrumental setting as well. Consider the approximate rhythmic similarity of measures 1-2 to measures 5-6 and the even stronger similarity of measures 3-4 to measures 7-8 (see Example 4.4). The relationship of the rhythm in the instrumental writing is

\textsuperscript{100} Johnson, 65.
\textsuperscript{101} See Appendix 2, Example 4.
tied to poetic and vocal phrase structure and is thus tied to this question/answer format established in the vocal line.

According to Johnson, "Fahr hin, o Seel' " owes much to Pierrot lunaire's style in its density and contrapuntal texture. 102 This final song of Opus 15 is an example of masterful compositional writing. The double-canon construction in inversion ties the voice and instruments together in the most intimate way possible. Through differences in articulation, Webern endeavors to give each part a distinct autonomy, despite the imitation. 103 The significance of the relationship of the voice and the instruments is tied to form, and will be discussed in Chapter V. However, it is interesting to note the violin's relationship to the voice (inverse canon). Through concentrated listening, a connection between the voice and violin can be ascertained due to their rhythmic similarities. The slower-paced rhythm shared by voice and violin directly contrasts to that of the faster-moving lines of the trumpet and clarinet.

The special bond between the violin/viola and the voice is pervasive throughout Opus 15. In "Das Kreuz, das muß' er tragen" and "Morgenlied," the most audible imitation between voice and instruments occurs between the voice and the violin/viola (see Examples 4.2 and 4.3). In "Morgenlied," the violin seems to actively represent the light and nature that Webern so deeply loved. Perhaps the expressive nature of the violin, the closest instrument of the group to the human voice in communicative capability, gave nature the voice of which the text speaks.

102 Johnson, 72.
103 Kolneder, 90.
Example 4.4
Rhythmic similarities between mm. 1-2 and 5-6 and mm. 3-4 and 7-8, "Mein Weg geht jetzt vorüber," Op 15, 4
Opus 16

The songs of Opus 16 share a tightly-knit unity of voice and instruments due to their canonic nature. Set for voice, clarinet, and bass clarinet, Opus 16 represents a new simplicity and abstraction in Webern's music. "The equal disposition of voices in a canon represented a real change in Webern's compositional procedure, which in this period normally allotted the primary role to the singing voice."

The relationship of the instrumental ensemble to the voice takes on an entirely new function: an ultimate unity between the voice and instruments exists because of constant imitation. A review of the instrumental combinations reveals a symmetrical arrangement of instrumentation similar to the carefully chosen instrumentation of Opus 15. Songs one, three, and five, which concern the Cross, are scored for two instruments, while the more intimate prayers of songs two and four are scored for one instrument and voice (see Table 4.2).

Table 4.2
Instrumental combinations in *Fünf Canons*, Opus 16

<table>
<thead>
<tr>
<th>Song</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Christus factus est pro nobis&quot;</td>
<td>voice + clarinet, bass clarinet</td>
</tr>
<tr>
<td>&quot;Dormi, Jesu&quot;</td>
<td>voice + clarinet</td>
</tr>
<tr>
<td>&quot;Crux fidelis&quot;</td>
<td>voice + clarinet, bass clarinet</td>
</tr>
<tr>
<td>&quot;Asperges me&quot;</td>
<td>voice + bass clarinet</td>
</tr>
<tr>
<td>&quot;Crucem tuam adoramus&quot;</td>
<td>voice + clarinet, bass clarinet</td>
</tr>
</tbody>
</table>

As discussed in Chapter III, the lines to be imitated throughout Opus 16 are all conceived vocally and are based upon the shape of the text. Despite their consummate imitative nature, the vocal and instrumental lines are given individuality through variations in

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104 Schreffler, 302.
105 Trembath, 142.
articulation. These articulation markings in the instrumental parts help set the mood of the text. For example, the trill markings in the clarinet lines (absent in the vocal line) in "Christus factus est pro nobis" contribute to the energy already inherent in the large intervallic leaps of the vocal line. Present also in the clarinet parts are *staccato* markings, markings which are again prudently absent in the vocal part: such markings as these in the vocal line would render the text practically unintelligible (see Example 4.5).
"Christus factus est pro nobis," Op. 16, No. 1
"Dormi Jesu," a duet between the *dux* (clarinet) and the *comes* (voice in inversion),\(^{106}\) contrasts sharply with the first piece. The frequent rests in both lines create a crystal-clear, peaceful texture. The clarinet imitates the vocal line an octave lower in inversion. This careful attention to instrumental *tessitura* exploits the warm and beautiful *chalumeau* register of the clarinet and creates a fitting lullaby to the crucified Christ.

The low *tessitura* of the clarinet and bass clarinet utilized in "Crux fidelis" also corresponds to the intimate nature of the text. The three voices, soprano, clarinet, and bass clarinet, imitate each other in transposition, in three successive registers. Though the texture becomes complicated due to the rhythmic activity of the intertwining lines, the low *tessitura* and generally soft dynamic markings sustain the mood of the text.

A rather pensive atmosphere is also sustained in the fourth song, "Asperges me." The large leaps that are built into the melodic line possess the potential for a strident sound from both the singer and the bass clarinetist. Though the soprano may be forgiven for producing a shrill tone due to the wide jumps present in the melodic line, the relatively low register of the writing in the bass clarinet line leaves little possibility of a brittle sound. Aside from considerations of symmetry (see the instrumentation arrangement in Table 4.2), Webern may have chosen the bass clarinet as a partner for the voice in this piece for reasons of texture and mood. According to Schreffler, Webern often considered orchestration, contour, and register to be as crucial as pitch;\(^{107}\) hence his choice of instrumentation in these works went beyond the most obvious issue of symmetry.

The innate joy of the text in the fifth song, "Crucem tuam," is supported instrumentally by a rather high *tessitura* in both the bass clarinet and clarinet parts. The voice

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\(^{106}\) In a canon, the leader, or the line that begins, is called the “dux,” while the follower is called the “comes.”

\(^{107}\) Brown, 147.
imitates the bass clarinet at a 9th, and the clarinet joins in shortly, imitating the bass clarinet at a transposed inversion. Again, Webern imbues the instrumental parts with energizing articulation elements, such as *staccati*, that are not found in the vocal line (see Example 4.6).

It is interesting to note that in all the songs of Opus 16, the voice never begins a song. This points to a rather traditional construction of song, in which an instrumental introduction (as brief as it may be in Webern's case) prepares the piece. Though equal partners to the voice, the clarinet and bass clarinet in Opus 16 still function as traditional, accompaniment/mood-conveying devices through the crucial elements of *tessitura* and articulation. They not only introduce the mood of the piece, but also enhance and support the sentiments conveyed by the text.
Example 4.6
Instrumental articulation in mm. 4-9 in "Crucem tuam adoramus," Opus 16, No. 5

\[\text{Example 4.6 Diagram}\]

Instrumental articulation in mm. 4-9 in "Crucem tuam adoramus," Opus 16, No. 5.
Opus 17

The rather dense textures of Opus 17 recall the complexity of such pieces as "Das Kreuz, das muß' er tragen" of Opus 15, and contrast with the rather transparent textures of Opus 16. Whereas the clarinet, bass clarinet, and voice in Opus 16 are intimately married by their nonstop imitation, the voice and instrumental lines in Opus 17 again have their own distinct melodic lines, with occasional imitation between the voices.

This style of writing continues in Opus 18 as well. Johnson sees a correlation between the function of the instruments in these two opera: "What these works [Opera 17-18] have in common is the tendency of the ‘accompanying’ instrumental ensembles to elaborate a musical space through which the vocal line is delivered. In each case this is constructed by a kind of kaleidoscopic proliferation which gives every impression of being independent of the vocal line."\(^{108}\) The instrumental lines create a "paradisical" space which is in keeping with the imagery presented by the texts.\(^{109}\)

In Opera 15 and 16, Webern varied the instrumentation for each piece for reasons of symmetry and color. In Opera 17 and 18, the assigned instruments play consistently throughout (with the exception of the substitution of viola for violin in "Heiland, unsre Missetaten"). The resulting textures are more complicated and less lucid than in Opus 16.

<table>
<thead>
<tr>
<th>Table 4.3</th>
<th>Instrumental combinations in <em>Drei Volkstexte</em>, Opus 17</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Armer Sünder, du&quot;</td>
<td>voice + violin, clarinet, bass clarinet</td>
</tr>
<tr>
<td>&quot;Liebste Jungfrau&quot;</td>
<td>voice + violin, clarinet, bass clarinet</td>
</tr>
<tr>
<td>&quot;Heiland, unsre Missetaten&quot;</td>
<td>voice + <em>viola</em>, clarinet, bass clarinet</td>
</tr>
</tbody>
</table>

\(^{108}\) Johnson, 97. 
\(^{109}\) Ibid., 98.
The first song of Opus 17, "Armer Sünder, du," opens appropriately with an introduction by the bass clarinet. As Trembath remarks, "Not only is the mood of the song set by these opening notes on the bass clarinet, but also the vocal contour for the voice is anticipated" (See Example 4.7). The texture and surface of the piece is quite dense and, according to Anne Schreffler, a thematic. The most obvious feature of the instrumental writing is the abundance of repeated notes in the instrumental line, a feature that is, to a lesser extent, also present in the vocal line (see Example 4.7). This rather dense texture of repeated notes in several registers is lightened by the many staccato markings in the instrumental parts. Webern clearly intended the effect created by this rapid repetition to be one of color. Johnson's opinion of this instrumental writing is worth noting:

This [the rapid repetition of pitch] creates two effects which go well beyond the normal idea of instrumental doubling. First, it literally makes each note "vibrate" by rearticulating it several times, a division of the note which is directly comparable to Klee's "divisionism" or the earlier fragmentation of single areas of color in Klimt's landscapes. The effect in both cases is to make the surface "come alive." Second, since the instrumental parts pick out a different melodic path through the pitches of the chorus, their Klangfarbenmelodie is not the same as that of the vocal part even though the sum of the pitches is identical….The shapes created by the direction of the line and the shapes created by color are related but not identical.

The shape and contour of the instrumental line do indeed follow the vocal line. The plethora of descending figures in the instrumental parts supports the general mood appropriate to the sinner's "wretched" state (see Example 4.7).

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110 Trembath, 145.
111 Schreffler, 318.
112 Johnson, 98.
Example 4.7
Bass clarinet entrance mm. 1-2 and examples of instrumental note repetition in mm. 1-4

"Armer Sünder, du," Op. 17, No. 1

The instrumental writing of "Liebste Jungfrau" and "Heiland, unsre Missetaten" is similar to that of "Armer Sünder, du" in its predilection for repeated notes. Appropriate to the text, the musical texture of "Liebste Jungfrau," in contrast to the first and third songs, is lighter, less active and also dynamically softer. The couplet figure, which prevails throughout
the vocal line (in response to the poetry), is also present in the instrumental line, tying the
instrumental and vocal expression closely together (see Example 4.8).

Example 4.8
Similarities of vocal and instrumental writing in mm. 1-5

"Liebste Jungfrau," Op. 17, No. 2
"Heiland, unsre Missetaten," the second piece of this opus, resembles "Armer Sünder, du" in musical writing. The texture of the last six bars of "Heiland, unsre Missetaten" is perhaps the most dense and active of all three songs; the hysterical prayer of the sinner is aptly reflected in the jumping, rhythmically complex instrumental lines.

**Opus 18**

Though Opera 17 and 18 share similarities, the textures of Opus 18 differ from Opus 17 in two ways: the four voices of Opus 17 are reduced to three in Opus 18, and the *tessitura* of the three instruments in Opus 18 is higher than those of Opus 17.

**Table 4.4**
Instrumental combinations in *Drei Lieder*, Opus 18

<table>
<thead>
<tr>
<th>Song</th>
<th>Combination</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Schatzerl klein&quot;</td>
<td>voice + E-flat clarinet, guitar</td>
</tr>
<tr>
<td>&quot;Erlösung&quot;</td>
<td>voice + E-flat clarinet, guitar</td>
</tr>
<tr>
<td>&quot;Ave, Regina coelorum&quot;</td>
<td>voice + E-flat clarinet, guitar</td>
</tr>
</tbody>
</table>

The similar registration and the continual crossing of the voice and clarinet in Opus 18 indicate a rather close relationship between the two instruments. The E-flat clarinet points up the different emotional facets of each song. In "Schatzerl klein," the high and rather chirpy clarinet writing echoes the voice in its use of grace notes, lending a playfulness reminiscent of the clarinet writing in Strauss's *Till Eulenspiegel*. The clarinet also shares with the voice a generally soft dynamic marking (see Example 4.9).
Example 4.9
Similarities of clarinet and vocal writing in mm. 1-7

"Schatzerl klein," Op. 18, No. 1
The sometimes shrill tendency of this high clarinet writing lends an interesting quality to the raw emotions of "Erlösung," the Crucifixion dialogue between Christ, Mary, and God. The writing for the clarinet is extremely high, and the pianissimo markings written above (notated) c'' are almost impossible to execute. The dynamic markings in the clarinet part serve to heighten the already frantic tone of the singer. Christ's outburst in measure 10, "Father, let my wounds…" (Vater laß dir die Wunden mein...), is set in the vocal part to a d" and is marked fortissimo. The clarinet enters directly after the voice on a b'', also marked fortissimo, thus intensifying the singer's outburst (see Example 4.10).

Example 4.10
Intensification of vocal outburst by the clarinet in m. 10

"Erlösung," Op. 18, No. 2

Despite the imaginative clarinet writing of Opus 18, the clarinet line is often given excessively soft dynamic markings, markings which are nearly impossible to play in the high register and which result in an effect that is contrary to that which is intended. In "Ave, Regina coelorum," this practical impossibility often leads to the clarinet overpowering the voice. Instead of the intended soft, bubbling exaltation that occasionally bursts forth in a forte
exclamation, the clarinet and voice may find themselves in a screaming match, due to the high *tessitura* and impracticality of the indicated dynamic markings in the clarinet part.

The guitar acts as a support to the voice and E-flat clarinet, which constantly cross each other. Not only does the guitar accompany the voice and the clarinet with chords, but it also often exercises a melodic independence apart from the accompaniment function.\(^\text{113}\) The addition of the guitar to the sometimes dueling, but related clarinet and voice parts heightens the complex rhythmic stratification of the three instruments. In "Erlösung," the strumming indication in bar 2 intensifies the emotion of the text much as the trill indications in the clarinet part do in "Christus factus est pro nobis" of Opus 16 (see Example 4.11). The guitar remains independent of the imitation between the other two instruments in all but the last song, "Ave, Regina coelorum." The repeated couplet, a major feature of "Ave, Regina coelorum," is shared by all instruments; however, the repeated-note figure found in both guitar and clarinet is missing in the voice part.

\(^{113}\) Trembath, 150.
Example 4.11
Shared motives between guitar, clarinet, and voice in mm. 1-11

"Ave, Regina coelorum," Op. 18, No. 3
The interrelationship among the voice and instruments of Opus 18 is unique among Opera 15-18 and presages the accompaniments to Webern's late vocal works. Shirley Trembath supports this claim in a statement concerning a comparison of the use of the clarinet and guitar in Opus 18 to the use of the piano in Opera 23 and 25. "As far as these modes of behavior are concerned, the clarinet part resembles the right-hand part of the piano accompaniments in Opp. 23-25, while the guitar part resembles the left-hand part. The registers used and the crossing of parties in the Opus 18 also foreshadow the writing in the two Jone cycles [Opera 23 and 25]."\textsuperscript{114}

The writing in Webern's late works, beginning in Opus 23, signals Webern's return to a more lyrical approach to song composition and perhaps a more harmonious outlook on the world.\textsuperscript{115} The piano, which he had abandoned as an accompanying instrument after Opus 12 (1915-17), returns as the voice's partner in Opus 23 (1931-34). This homecoming of the piano also coincided with a return to a more "vocal" handling of the voice in Opera 23 and 25. The songs of Opp. 15-18, though perhaps "experimental," reveal a composer who found the color of instrumental combinations to be the most expressive means of communicating these very meaningful texts.

\textsuperscript{114} Ibid.

\textsuperscript{115} As Webern was approaching 50, he had settled down into a more fulfilling conducting career and had found in Hildegard Jone, the poetess of his late songs, a kindred soul in spiritual and artistic matters. These years, though politically unstable, reflected Webern's increased independence from his mentor and teacher, Arnold Schoenberg. Webern's compositional output during this period also reflects the creative genius unleashed in his mastery of 12-tone technique.
Chapter V
Textual Influence upon Musical Structure

The formal law presiding over his composing, in all its stages, is that of shrinkage: his pieces appear from their very first day to have the same sort of substance that one finds at the end of a historical process. Webern shares with Walter Benjamin a penchant for the micrological and the confidence that the concrete concentration of a fulfilled moment is worth more than any amount of development that is merely ordained abstractly from outside.

Theodor Adorno, Sound Figures

In the first decade of the twentieth century, Webern reached a compositional crisis: the “shrinkage” which began in the Five Movements, Op. 5 of 1909 (10 minutes, 36 seconds) reached its zenith in the two-minute, thirty-second composition entitled Three Pieces for String Quartet of 1913. The works just kept getting smaller, and this seemingly endless process of contraction and reduction was leading to a feeling of airlessness and hermetic isolation. Walter Kolneder, in a discussion of the middle songs, asserts that from 1914 on, Webern saw the possibility of creating larger forms through the link with words;\textsuperscript{116} Kathryn Bailey also supports this view.\textsuperscript{117} Not only did the texts of these middle lieder resonate with something personal within Webern, but the words themselves, aside from their meaning, were a necessary structural element in bringing Webern out of his compositional crisis. The importance of the text and its influence on the structure of the songs of the middle lieder should not be underestimated.

Though these middle songs are certainly lengthier than many of Webern's instrumental compositions of the first decade of the twentieth century, they are still quite short in relationship to the lieder of such 19th-century masters as Schubert, Schumann, Brahms, and Wolf. The sixteen songs of Opera 15-18 average about one minute each in

\textsuperscript{116} Kolneder, 83.
\textsuperscript{117} Kathryn Bailey, \textit{The Twelve-Note Music of Anton Webern} (Cambridge: Cambridge University Press), 278.
length. Yet in spite of their brevity, these pieces follow traditional precedents in their consistency of instrumental preludes and postludes.

Scholarship concerned with the middle lieder has pointed up formative elements such as 12-tone and octatonic relationships. But unlike the tonal repetition and recurrence of material in a sonata form, theoretical relationships in the middle lieder are almost never aurally perceptible. Perhaps a more tangible approach to audibly comprehending the structure of the middle lieder can be made by examining the relationship of poetry and form.

A discussion of the structures of the songs of Opera 15-18, which has been introduced in the previous chapters on vocal and instrumental writing, will here be expanded to include textual influences. If the texts of these songs do indeed impact form, how is this impact revealed? When considering the songs as a compositional whole, a breakdown of structuring elements of form and the specific role played by the texts is revealing. Such devices as \textit{ritardando}, meter, and special phrase structures will be discussed as they appear as contributory factors of musical form influenced by text.

\textbf{Opus 15}

The conspicuous use of \textit{ritardando} is a feature in nearly all of Webern's middle- and late-period songs. Besides being an expressive device and a part of Webern's \textit{rubato} technique, the \textit{ritardando} plays an important role in articulating textual structure within its musical setting. Throughout Opera 15-18, the \textit{ritardando} consistently serves to separate sections of text, and in the process defines musical structure. Webern tends to be rather formulaic in its use. The \textit{ritardando} occurs towards the end of one stanza of poetry and is then followed by an \textit{a tempo} as a new stanza is begun. "Das Kreuz, das mußt' er tragen," "In
Gottes Namen aufstehn," and "Mein Weg geht jetzt vorüber" of Opus 15 all show this consistent application of ritardando; in each of these three songs, the last stanza is set off and given weight by its use.

Example 5.1
Ritardando markings as articulators of textual form

\[
\text{In Gottes Namen aufstehn, gegen Gott gehen, gegen Gott treten,}
\]
\[
\text{zum himmlischen Vater beten, daß er uns verleih' lieb' Englein drei:}
\]
\[
\text{der erste, der uns weist, der zweite, der uns speist,}
\]
\[
\text{rit.}
\]
\[
\text{der dritt', der uns behüt und bewahrt,}
\]
\[
\text{tempo rit. - - -}
\]
\[
\text{daß uns an Leib und Seel' nichts widerfahrt.}
\]

"In Gottes Namen aufstehn," Op. 15, No. 3

Not only is a ritardando used to musically articulate the final section of text, but an additional ritardando is found on the final word of text. This "gradual slowing" effect created by the use of an ending ritardando is a common feature of Webern's middle and late lieder and relates closely to another articulator of form: the cadential phrase.

The cadential phrase (also called "Gesture of Dissolution" and "Verlöschen Technique") is, according to Johnson, an important signifier in Webern's music. It belongs rightly to a discussion of text's influence on form, due to its consistent presence in pieces whose theme is maternal consolation.\(^{118}\) These cadential phrases are "usually reserved for the final cadence of the piece, and in several cases… [are] associated with a moment of triadic and diatonic 'resolution' unique in the context of the piece in which [they] occur."\(^{119}\)

\(^{118}\) Johnson, 83.
\(^{119}\) Ibid., 78.
Much attention was given in Chapter II to the combination agogic/high-note stress in text declamation. Several instances of this combination belong to cadential phrases: the phrase usually arrives at its highest note by a leap, and this upper tone is, in turn, often the highest note of the melodic line of the whole piece. "Morgenlied" and "Das Kreuz, das mußt' er tragen" of Opus 15 show examples of such cadential phrases.

Example 5.2
Cadential phrase in bars 13-15

"Das Kreuz, das mußt' er tragen," Op. 15, No. 1

Another important influence of text upon form in Opus 15 can be found in meter. Webern's choice of meter often reveals an effort to portray images of nature within the texts. According to Johnson, Webern spent considerable time reworking time signatures: it seems he attached great importance to the specific time units. What suited best the ideas within the text? Throughout the middle and late songs, small durational units are used consistently in settings of texts concerned with spring and the "organic proliferation of nature." "Morgenlied" of Opus 15 is one such example of this concern. The basic metric unit is the 16th note with the time signature 4/8. The second movement of the Second Cantata, Opus 29 and "Herr Jesus mein" of Opus 23 also show similar textual matter with similar metrical values. In the case of "Herr Jesus mein," the second and final sections of this song, with their specific references to spring and nature, are given 6/16 meters. These works "belong to a

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120 Johnson, 86.
121 Ibid.
group of pieces…which cultivate the image of microscopic elaboration [of nature] through
the use of small durational values."

The audibility or lack thereof of an underlying metric pulse can also be tied to the
content of the text. In the middle lieder, evidence of both strong and weak metric emphasis is
present. For example, the basic pulse in "In Gottes Namen aufstehn" and the canons of Opus
15 and 16 is relatively clear. In contrast, the basic pulse is practically impossible to perceive
in such works as "Das Kreuz, das muß' er tragen" and "Morgenlied." Johnson attributes the
presence or lack of a perceptible pulse to textual considerations. The text of "In Gottes
Namen aufstehnn" of Opus 15 comes from a paternal, law-oriented perspective and is
texturally and rhythmically more lucid. "Morgenlied" and "Das Kreuz, das muß' er tragen,"
on the other hand, come from a maternal, nature-oriented perspective and are therefore
texturally denser and rhythmically more complex, with a hidden, underlying pulse.

The Canons

"Fahr hin, o Seel' " of Opus 15 marks Webern's return to an interest in the stricter
compositional forms that he explored during his early years.123 Webern used the canonic
form for "Fahr hin, o Seel' " of Opus 15 as well as for the five songs of Opus 16. The use of
this single form for such a wide variety of texts marks a move towards "abstraction" in
Webern's song composition. Whereas the texts of Webern's earlier songs had shaped their
through-composed musical form, the musical form for the texts of these six canonic songs
was predetermined. Kolneder explains that Webern's tendency towards strict canonic forms
during this time "ought to be understood as an attempt to control the internal forces bursting

122 Ibid., 87. Refer to the discussion of instrumental writing of Opus 17 in Chapter IV.
123 The Passacaglia für Orchester, Op. 1 (1908) and the canonic structure of Enflieht auf leichten Kähnen
(1909) show Webern's earlier preoccupation with historical forms.
Schreffler agrees with this assessment and further adds that Webern turned towards canonic form after an initial, frustrating attempt at 12-tone composition. By all accounts, the choice of canonic form for these six songs was a choice that had little to do with textual necessity. Does the superimposition of form upon text in these six canons thereby hinder textual concerns? A look at the relationship of text and form in the complex double canon "Fahr hin, o Seel' " shows that there is indeed a relationship between text and form. Theodor Adorno made the following comment about "Fahr hin, o Seel' ": "The topic is death, conceived within the Christian concept of redemption through Christ. The metaphor is the journey to heaven, the complex dualism of which the double inverted canon presumably elaborates as a musical referent to the Christian belief in Christ's ascension to heaven and his long awaited return to earth." A speeding-up towards the end of "Fahr hin, o Seel' " is achieved through a gradually increased use of shorter durations and phrase lengths. This quickening is then followed by longer durational values and thus feels slower than the preceding music. The inversion of the first canon also allows the piece to end with an ascending third in the vocal line, "a suitable final image of the ascent to a heavenly life depicted in the text." Johnson asserts that "such concerns [as the previously mentioned ascending third], coupled with the sudden reduction of pace for the last seven bars [representing the journey’s end], make clear that textual and expressive concerns persist despite the apparent abstraction of the form."

Though a textual rationale can be given for canonic structure in "Fahr hin, o Seel' " of Opus 15, what is the relationship between text and the abstract canonic form in the five

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124 Kolneder, 89.
125 Adorno, 342.
126 Johnson, 78-9.
127 Ibid., 78.
canons of Opus 16? In a letter to Alban Berg on 23 August 1923, Webern commented on the composition of his Opus 16 canons:

Even though I never let go for a moment (much begun, several repeatedly, much dropped), I may say: three of the Latin lieder now exist. Perhaps this is the end of them. Now I should like to work at something different. These three songs are canons. The first one for voice and clarinet (canon in the inversion); the second a straight three-part canon (voice, clarinet, bass clarinet); the third a two-part straight canon (voice and bass clarinet). In sound clearly differentiated. The first a kind of lullaby, (textually) of Mary; the second an Antiphon (song, prayer) to the crucifix. The third an invocation (holy water). The whole, I believe, in form and expression is musically well-rounded. Perhaps I shall leave it at these three.\textsuperscript{128}

The canonic structures, according to Webern, serve to unite the texts. From an examination of the first piece, "Christus factus est pro nobis," it does seem that any influence that text could exert upon structure would be secondary to the all-determining canonic form: the stanzas of text are run together in one giant exclamation with a uniform dynamic throughout. In the second piece, "Dormi Jesu," the influence of the textual structure asserts itself once again: the first and second stanzas of this poem are clearly separated by a \textit{ritardando} that aurally gives the piece a two-part form within the over-arching canonic form. The third song, "Crux fidelis," also shows this trend. Through the use of \textit{ritardando} and \textit{a tempo} markings, the three verses of text are clearly differentiated as three musical sections.

Consider the lines of the following text coupled with the \textit{ritardando} markings:

\textbf{Example 5.3}
\textit{Ritardando} and tempo markings

\begin{verbatim}
ritardando
Crux fidelis, inter omnes arbor una nobilis:
ritardando, new tempo
nulla Silva talem profer, fronde, flore, germine.

Dulce lignum, dulces clavos, dulce pondus sustinet.
\end{verbatim}

"Crux fidelis," Op.16, No. 3

\textsuperscript{128} Quoted in Wildgans, 135.
Though the two occurrences of *ritardando* in the fourth song, “Asperges me,” coming as they do at the ends of the first and third verses, help make the tripartite form more audibly symmetrical, no real case can be made for a direct correlation to the song’s poetic structure. The influence of text upon musical structure, however, can again be heard in the fifth and final song, "Crucem tuam adoramus." Here as before, the use of *ritardando* indicates the closing of one textual section, and the *a tempo* marking indicates the beginning of something new. The variation of tempo indicators, which are based upon textual considerations, also gives this piece a sectionalized feel (see Example 5.4).

**Example 5.4**
*Ritardando* and tempo markings

<table>
<thead>
<tr>
<th>Bewegt</th>
<th>rit.</th>
<th><em>Crucem tuam adoramus, Domine:</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>tempo</em></td>
<td></td>
<td><em>et sanctam resurrectionem tuam laudamus et glorificamus;</em></td>
</tr>
<tr>
<td>langsamer</td>
<td></td>
<td><em>ecce enim propter lignum</em></td>
</tr>
<tr>
<td><em>tempo I</em></td>
<td></td>
<td><em>venit gaudium in universo mundo</em></td>
</tr>
</tbody>
</table>

"Crucem tuam adoramus," Op. 16, No. 5

**Opus 17**

Though the vocal and instrumental writing in Opus 17 shows similarities with precedents in Opus 15 and 16, these songs lack the strict form of the canons of Opus 16. The absence of *ritardando* as a structure-articulating device within a through-composed framework also sets these songs apart from earlier and later examples. What auditory influence, if any, does text assert here upon form?
What is audibly noticeable, particularly in the second song, "Liebste Jungfrau," is the importance of rests as articulators of form. Though rests occur throughout, complete ideas within the text are separated by longer periods of rests. This audible sectionalizing of the text through these longer stretches of rests gives the impression of a tripartite form within a through-composed framework.

Less concrete, though still pertinent to the influence of text upon form, is the relationship between text and choice of meter in Opus 17, a relationship that was mentioned in a discussion of the songs of Opus 15. A striking feature of all three songs of Opus 17 is the rhythmic activity of the instrumental writing. This activity produces perhaps the most disordered musical surfaces of these four opera and can be associated with ornithological activity. Though these songs are set to various meters, the basic metric unit of all is quite small. This small but incessant unit creates a "paradisical space," one which is entirely in accordance with the images presented by the texts. The religious images inherent in these texts are irrevocably tied to images of nature in Webern's mind. Julian Johnson states:

The green meadow about to burst into bloom with myriad flowers (Op. 19/ii) is an image of the immanence of heaven, just as the early-flowering white narcissus (op. 19/i) is an image of the immanent grace of the Virgin Mary. Both songs relate to the texts of op. 15/ii, "Morgenlied," op. 17/ii, "Liebste Jungfrau," and op. 18, especially op. 18/iii, "Ave Regina." The music of op. 17/i and op. 17/iii shows that Webern understood their texts in this way [as paradisical space], as if the music transforms the "rudeness" of the text.

129 See Chapter IV for a discussion of texture and instrumental writing.
130 Johnson, 97.
131 Ibid., 99.
132 Ibid.
Opus 18

As discussed in Chapter I, the religious texts of Opera 15-18 are filled with images of nature, images which inspired Webern's compositions throughout his career. Webern's rather Goethean view of nature is revealed in his statement, "Man is only the vessel into which is poured what 'nature in general' wants to express." Structural elements of these pieces are often dictated by these images of nature. In a muchquoted letter to Alban Berg, Webern wrote about his mountain excursions and about how his observations of nature influenced the composition of "Schatzerl klein" of Opus 18.

The sense of those flora, impenetrable: that is the greatest magic for me. I perceive there an unheard idea. And I can well say: to give back musically what I perceive there, I have already strived my whole life to do. A principal part of my musical production feeds back to that. Namely just as the scent and the form of these plants - as a pattern given from God - reaches to me, so I want it from my musical forms. I wouldn't want that to sound presumptuous, for I add at once: it is a fruitless effort, to grasp the ungraspable. But perhaps you will understand if I say, in connection with this folk song, which I have recently told you about, that it was - so to speak - given its direction by: rosemary.

A brief investigation of "Schatzerl klein" reveals its arrangement around this central point. The second iteration of the word Rosmarin falls at the exact midpoint of the piece. Though this organization reveals only a rather abstract influence of text upon form, more concrete correlations, such as ritardandi at the ends of verses or other lines of thought, can be heard in this piece as well as in "Erlösung" and "Ave, Regina coelorum."

Opus 18 shows the most consistent use of ritardando as a tool to musically distinguish sections of text. The three songs of Opus 18 have a tripartite shape and move

133 Webern, 11.
"from earthly to heavenly, much like Dr. Faust's invocation." The influence of the

*ritardando* in establishing this tripartite musical shape is exemplified in "Erölsung." Consider
the text and corresponding tempo markings:

**Example 5.5**
*Ritardando* and tempo markings as articulators of form

<table>
<thead>
<tr>
<th>Section I: Maria</th>
<th>Mein Kind, sieh an die Brüste mein, kein Sünd' laß verloren sein.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sehr bewegt</strong></td>
<td><strong>ritardando</strong></td>
</tr>
<tr>
<td>tempo</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section II: Christus</th>
<th>Mutter, sieh an die Wunden, die ich für dein' Sünd' trag' alle Stunden.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>etwas breiter</strong></td>
<td><strong>ritardando</strong></td>
</tr>
<tr>
<td>Christus</td>
<td>Vater, laß dir die Wunden mein, ein Opfer für die Sünde sein.</td>
</tr>
<tr>
<td>tempo I</td>
<td><strong>rit.</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section III: Vater</th>
<th>Sohn, lieber Sohn mein, alles was du begehrst, das soll sein.</th>
</tr>
</thead>
</table>

"Erölsung," Op.18, No. 2

Recognizing the influence that text asserts upon form is a preliminary step to audibly
understanding the middle lieder. Throughout these songs, the use of *ritardando* separates
stanzas of text, thus perceptibly influencing its musical form. Additional tempo markings at
the beginning and ending of poetic thoughts further contribute to aural clarity of structure.
These markings, which become even more frequent in Webern's late lieder, show a composer
who attempted to absorb the rhythms of spoken declamation into musical composition. The
presence of cadential phrases in Opus 15 also has a clear effect on one's perception of
structure, due to their positioning within the song and their ties to specific textual ideas. Even
in the abstraction of the canonic form in Opus 16 and in metric considerations throughout
these four opera, Webern still pursues his expressive agenda, and the textual influences upon
various structural facets can indeed be seen - and heard.

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135 Johnson, 334.
Conclusion

Breaking down these works into individual elements of form is, at the least, interesting and often enlightening. When focusing on the poetry rather than on theoretical innovations as the heart of these compositions, it follows that a discussion of musical elements should be seen in this light of textual influence. Having insight into Webern's deep religious values and his love of nature certainly makes clear why he chose these texts as compositional subjects. Perhaps the simplicity of the texts did allow Webern more compositional freedom. But were these texts in Webern's hands disregarded or disrespected in terms of text setting? On the contrary, a new compositional language and a new manner of text setting gave these familiar texts a second life, one which awakens the listener to the real passion and beauty behind the words. In the unstable years between the World Wars, Webern reinterpreted these timeless texts in the spirit of the new age.

Webern, as other composers of his time, broke the “traditional” rules of text-setting, particularly in light of the conservative nature of the traditional folk song. His passion for these texts and the meaning behind the poetry led him to new heights of expression in the vocal line. This extremity of expression, e.g. the extremity of range within a single vocal line, should serve rather than detract from the intended articulation of the text when given attentive preparation. The singer of these songs is given, in addition to the great difficulty of learning the music, every benefit of appropriate dynamic markings, range, and articulation indicators to successfully translate these pieces into unique and powerful experiences for both performer and listener.

In his quest to express the meaning of the texts, Webern used every means at his disposal, venturing into newly-charted - and uncharted - musical territory including intense
musical miniaturization. Though steeped in the changes of musical language that historically separated him and Schubert, Webern's lieder still follow Schubert's footsteps, with accompaniments that create sound worlds which support and even conjure the images within the texts. Indisputably, text played an important role in shaping the instrumental lines, in both abstract and concrete ways. The instrumentalists, whose parts are no less difficult to execute than that of the singer, must become familiar with the text and the relationship between the text and the writing for her/his own instrument. This familiarity will give life and meaning to the interpretation of these seemingly abstract and often bizarre instrumental lines.

The instrumentalists and singer play equally important roles in the consummate interpretation of the text, as these pieces can only be truly perceived as a unified whole. The density and complexity of this unified result make the aural experience rather mysterious. But in fact, the communication of music combined with poetry always takes place on a mystical level, much like the level on which Webern himself composed. The immediacy of the poetry combined with his complex musical language conveys a certain sense of magic and mystery, a sense that will keep scholars and listeners alike thinking about and hopefully "experiencing" these songs for years to come.
Bibliography


Appendix I

Texts of Anton Webern’s Opera 15-18
Translations by Lionel Salter

Fünf geistliche Lieder, Opus 15

1. Das Kreuz, das muß’t er tragen

Das Kreuz, das muß’t er tragen
bis an die selbige Statt,
wo er gemartert ward.
Maria, die stund auch dabei
und weint' ganz bitterlich
um ihren Jesu Christ.
"O Mutter, laß das Weinen!
Die Martern, die sind klein,
das Himmelreich ist mein."

2. Morgenlied

Steh auf, ihr lieben Kinderlein,
der Morgenstern mit hellem Schein
läßt sich seh'n frei gleich wie ein Held
und leuchtet in die ganze Welt.
Sei willkommen, du lieber Tag,
vor dir die Nacht nicht bleiben mag,
leucht uns in unsre Herzen fein
mit deinem himmelischen Schein.

3. In Gottes Namen aufstehn

In Gottes Namen aufstehn,
gegen Gott gehen,
gegen Gott treten,
zum himmlischen Vater beten,
daß er uns verlei'\nlieb' Englein drei:\nder erste, der uns weist,
der zweite, der uns speist,
der dritt', der uns behüt und bewahrt,
daß uns an Leib und Seel'
 nichts widerfahrt.

Five Sacred Songs, Opus 15

1. He had to carry the Cross

He had to carry the Cross
to the very place
where he was martyred.
Mary also stood by
and wept bitterly
for her Jesus Christ.
"O mother, weep no more!
Martyrdom is slight:
the kingdom of heaven is mine!"

2. Morning Song

Get up, dear children,
the morning star, shining brightly,
appears, free as a hero,
and lights up the whole world.

Welcome, dear day,
night could not linger before you;
shine brightly into our hearts
with your celestial radiance.

3. Arise in the name of the Lord

Arise in the name of the Lord,
go towards God,
stand before the Lord,
pray to the heavenly Father
that He may grant us
three dear little angels;
the first to lead us,
the second to feed us,
the third to guard and protect us,
so that nothing may befall
our bodies and our souls.
4. Mein Weg geht jetzt vorüber

Mein Weg geht jetzt vorüber,
o Welt, was acht' ich dein;
der Himmel ist mir lieber
da muß ich fahren ein.

Mich nicht zu sehr beladen,
weil ich weg fertig bin,
in Gottes Fried' und Gnaden
fahr' ich mit Freud' dahin.

5. Fahr hin, o Seel'

Fahr hin, o Seel', zu deinem Gott,
der dich aus nichts gestaltet,
der dich erlöst durch seinen Tod,
den Himmel offen haltet.

Fahr hin zu dem, der in der Tauf'
die Unschuld dir gegeben,
er nehme dich barmherzig auf
in jenes bess're Leben.

**Fünf Canons, Opus 16**

1. Christus factus est pro nobis

Christus factus est pro nobis
obediens usque ad mortem,
mortem autem cruces
Propter quod et Deus exaltavit illum;
et dedit ili nomen
quod est super omne nomen.

2. Dormi, Jesu
(aus *Des Knaben Wunderhorn*)

Dormi, Jesu, mater ridet,
Quae tam dulcem somnum videt,
Dormi Jesu blandule.
Si non dormis, mater plorat,
Inter fila cantans orat;
Blande veni somnule.

4. My road is now at an end

My road is now at an end.
O world, how little I heed you!
Heaven is dearer to me,
and there I must go.

Not too heavily burdened,
because I am ready to depart,
in God's peace and grace
I go with joy in my soul.

5. Pass on, my soul

Pass on, my soul, to your God,
who created you from nothing,
who redeemed you by His death,
who opens heaven to you.

Go towards Him, who in baptism
gave you innocence;
may He in mercy receive you
into that better life.

**Five Canons, Opus 16**

1. Christ for us became

Christ for us became
obedient unto death,
even death on the Cross.
Therefore did God exalt him
and give him a name
above all other names.

2. Sleep, Jesus
(from "The Youth's Magic Horn")

Sleep, Jesus; your mother smiles
when she sees you sweetly sleeping.
Sleep, lovely Jesus.
If you do not sleep, your mother weeps.
and, singing to the lyre, prays
for gentle sleep to come to you.
3. **Crux fidelis**

Crux fidelis, inter omnes arbor una nobilis: nulla silva talem profert, fronde, flore, germine, Dulce lignum, dulces clavos, dulce pondus sustinet.

4. **Asperges me, Domine**

Asperges me, Domine, hyssopo, et mundabor: lavabis me, et super nivem dealbabor. Misererere mei, Deus, secundum magnam misericordiam tuam.

5. **Crucem tuam adoramus**

Crucem tuam adoramus, Domine: et sanctam resurrectionem tuam laudamus et glorificamus; ecce enim propter lignum venit gaudium in universo mundo.

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**Drei Volkstexte, Opus 17**

1. **Armer Sünder, du**

Armer Sünder, du, die Erde ist dein Schuh; Mark und Blut, der Himmel ist dein Hut. Fleisch und Bein sollen von dir gesegnet sein, du heilige Dreifaltigkeit, von nun an bis in Ewigkeit!

2. **Liebste Jungfrau**

Liebste Jungfrau, wir sind dein, zeig dich, Mutter stets zu sein, schreib uns alle deinem Herzen unauslöschlich ein. Groß ist unsrer Feinde Zahl hier in diesem Tränental; rette, Mutter, deine Kinder vor dem Sündenfall.

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**Three Traditional Rhymes, Opus 17**

1. **Miserable sinner, you**

Miserable sinner, you, the earth is your shoe; blood and marrowfat, the sky is your hat. Flesh and bone, may they be blessed by Thee, Thou holy Trinity, from now to all eternity!

2. **Dearest Virgin**

Dearest Virgin, we are thine: show thyself ever a mother, inscribe us all indelibly in thy heart; Great is the number of our foes here in this vale of tears; mother, save thy children from falling into sin.

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3. **Faithful Cross**

Faithful Cross, above all others the one noble tree: no forest produces the like in foliage, flower and fruit. Sweet wood, sweet nails that bear so sweet a weight!

4. **Sprinkle me, Lord**

Sprinkle me, Lord, with hyssop, and I shall be cleansed; wash me, and I shall be made whiter than snow. Have mercy on me, O God, according to Thy great loving-kindness.

5. **We worship Thy Cross**

We worship Thy Cross, O Lord, and praise and glorify Thy holy resurrection; for behold, by this tree joy has come to the whole world.
3. Heiland, unsre Missetaten
Heiland, unsre Missetaten
haben dich verkauft, verraten,
dich gegeißelt, dich gekrönt,
an dem Kreuze dich verhöhnt.
Laß dein Leiden und Beschwerden,
Jesus, uns zu nutzen werden,
laß durch deine Todespein,
Herr, uns nicht verloren sein.

3. Savior, our misdeeds
Savior, our misdeeds
have sold and betrayed Thee,
scourged and crowned Thee,
mocked Thee on the Cross.
Let Thy suffering and appeals,
Jesus, become of help to us;
by the agony of Thy death,
Lord, let us not be lost!

_Drei Lieder, Opus 18_

1. Schatzerl klein
Schatzerl klein,
muß nit traurig sein,
eh' das Jahr vergeht,
bist du mein.

Eh' das Jahr vergeht,
grünt der Rosmarin,
sagt der Pfarrer laut;
Nehmts euch hin.

Grünt der Rosmarin,
grünt der Myrtenstrauß,
und der Nagerlstock
blüht im Haus.

1. Little sweetheart
Little sweetheart,
you mustn't be sad;
before the year is out
you'll be mine.

Before the year is out
the rosemary will be green,
the priest will say aloud,
"Take each other."

When the rosemary will be green,
the bunch of myrtle will be green,
and the carnation
will blossom at home.

2. Erlösung

_MARIE_
Mein Kind, sieh an die Brüste mein,
Kein Sünder laß verloren sein.

_CHRISTUS_
Mutter, sieh an die Wunden,
Die ich für dein' Sünd' trag' alle Stunden.
Vater, laß dir die Wunden mein
Ein Opfer für die Sünde sein.

_VATER_
Sohn, lieber Sohn mein,
Alles, was du begehrest, das soll sein.

2. Redemption

_MARY_
My child, look upon my breasts;
let no sinner be lost.

_CHRIST_
Mother, look upon my wounds,
which at all times I bear for your sins.
Father, let my wounds be
a sacrifice to Thee for sin.

_FARHER_
Son, my dear son,
all you ask shall come to pass.
3. Ave, Regina coelorum

Ave, Regina coelorum,  
Ave, Domina Angelorum:  
Salve radix, salve porta,  
Ex qua mundo lux est orta:

Gaude, Virgo gloriosa,  
Super omnes speciosa!  
Vale, o valde decora,  
Et pro nobis Christum exora.

3. Ave, queen of the heavens

Ave, queen of the heavens,  
ave, mistress of the angels,  
hail, source and portal through  
which light has come to the world!

Rejoice, glorious Virgin,  
beauteous above all!  
Farewell, thou great in virtue,  
and intercede with Christ for us.
Appendix II, Example 1

Opus 15, Nr. 1
"Das Kreuz, das muß’ er tragen"

"Das Kreuz, das muß’ er tra-
gen bis an die sel-
bi-ge Statt,
wo er ge-
mär-
tert ward.
Ma-
ri-
a, die sturdy auch da-
bei und weint’ ganz bit-
ter-
lisch
um ih-
ren Je-
su Christ.
"O Mut-
ter, laß das Wei-
en! Die Mar-
tern, die sind klein,
das Him-
mel-
reich ist mein."
Appendix 2, Example 2
Opus 15, Nr. 2
"Morgenlied"

Steh auf, ihr lieben Kinderlein,

Der Morgenstern mit hellem Schein

Lässt sich sehnen gleich wie ein Held

Und leuchtet in die ganze Welt.

Sei willkommen, du lieber Tag,

Vor dir die Nacht nicht bleiben mag,

Leucht uns in unsere Herzen fein

Mit deinem himmelischen Schein.
Appendix 2, Example 3
Opus 15, Nr. 2
"In Gottes Namen aufstehn"

In Gottes Namen aufstehn, gegen Gott gehen,
gegen Gott treten,
zum himmlischen Vater beten,
dass er uns verleiht,
lieb' Englein drei:
der erste, der uns weist,
der zweite, der uns speist,
der dritte, der uns bewahrt,
daß uns an Leib und Seele nichts widerfährt.
Appendix 2, Example 4

Opus 15, Nr. 4
"Mein Weg geht jetzt vorüber"

Mein Weg geht jetzt vor-über,

o Welt, was acht' ich dein;

der Him-mel ist mir lie-ber
da muß ich fah-ren ein.

Mich nicht zu sehr be-la-den,
weil ich weg-fer-tig bin,
in Got-tes Fried' und Gna-den
fahr' ich mit Freud' da-hin.
Appendix 2, Example 5
Opus 15, Nr. 5
"Fahr hin, o Seel"
Appendix 2, Example 6
Opus 16, Nr. 1
"Christus factus est pro nobis"

\[\begin{array}{c}
\begin{align*}
\text{c''} & \quad +8+11-9-11+2+15-4 \\
\text{c'} & \quad \text{Christus factus est pro nobis} \\
\text{c''} & \quad -15+4+11-1-1-2+11-13 \\
\text{c'} & \quad \text{ob-e-di-ens us-que ad Mor-tem,} \\
\text{c''} & \quad -2-11+4+4+11 \\
\text{c'} & \quad \text{mor-tem au-tem cru-cis} \\
\text{c''} & \quad -13+3+11-3-13 | +11-7+13-16+13 \\
\text{c'} & \quad \text{Prop-ter quod et De-us ex-al-ta-vit il-lum;} \\
\text{c''} & \quad -11+17-6+14-14 \\
\text{c'} & \quad \text{et de-dit il-li no-men} \\
\text{c''} & \quad +8+13-3-11-4+11-13 \\
\text{c'} & \quad \text{quod est su-per om-ne no-men}
\end{align*}
\end{array}\]
Appendix 2, Example 7
Opus 16, Nr. 2
"Dormi, Jesu, mater ridet"

\[
\begin{align*}
\text{a'1} & \\
\text{a'2} & \\
\text{b'1} & \\
\text{c'1} & \\
\text{c'2} & \\
\text{b'2} & \\
\text{c'3} & \\
\end{align*}
\]
Appendix 2, Example 8
Opus 16, Nr. 3
"Crux fidelis"

Crux fi-de-lis,
in-ter om nues ar-bor u-na no-bi-lis:
nul-la si-va ta-lem pro-fert,
Fron-de, flo-re, ger-mi-ne,
Dul-ce lig-num, dul-ces cla-vos,

dul-ce pon-du-su-sti-net.
Appendix 2, Example 9
Opus 16, Nr. 4
"Asperges me, Domine"

As- per-ges me, Do-mi-ne,

hy-s so-po, et mun-da-bor:

la-va-bis me,

et su-per ni-vem de-al-ba-bor.

Mi-se-re-re me-i, De-us,

se-cun-dum mag-nam

mi-ser-i-cor-di-am tu-am.
Appendix 2, Example 10
Opus 16, Nr. 5
"Crucem tuam"

*(Rhyme scheme based on "u" vowel: many examples of internal rhyme)*
Appendix 2, Example 11

Opus 17, Nr. 1
"Armer Sünder, du"

\begin{align*}
\text{Armer Sünder, du,} \\
\text{die Erde ist dein Schuh;} \\
\text{Mark und Blut,} \\
\text{der Himmel ist dein Hut.} \\
\text{Fleisch und Bein} \\
\text{sol-len von dir ge-seg-net sein,} \\
\text{du heilige Dreifaltigkeit,} \\
\text{von nun an bis in Ewigkeit!}
\end{align*}
Appendix 2, Example 12
Opus 17, Nr. 2
"Liebste Jungfrau"

<+ 6 - 11 - 8 + 13 + 5 - 11 + 13>
Lieb-ste Jung-frau, wir sind dein,

<+ 3 + 14 - 3 - 13 + 11 - 5>
zeig dich, Mut-ter stets zu sein,

<+ 3 - 10 - 3 + 6 - 11 + 3 + 6 + 11 - 5 - 9 + 11 - 18>
schreib uns al-le de-e- nem Her-zen un-aus-lösch-lich ein.

<- 4 - 6 - 5 - 4 + 20 - 13 - 1>
Groß ist uns-rer Fein-de Zahl

<-11-4+13-9-5+13+3-13-1>
hier in die-sem Trä-nen-tal;

<~22+9-1 + 3 - 11 + 3 + 11 - 3 - 11 + 18 - 11 - 11>
ret-te, Mut-ter, de- ne Kin-der vor dem Sün-den-fall.
Appendix 2, Example 13
Opus 17, Nr. 3
"Heiland, unsre Missetaten"

Heiland, unsre Mißtaaten

ha-ben dich ver-kauft, ver-ra-ten,

dich ge-gei-belt, dich ge-krönt,

an dem Kreu-ze dich ver-höhnt.

Laß dein Lei-den und Be-schwer-den,

Je-sus, uns zu nut-zen wer-den,

laß durch dei-ne To-des-pein,

Herr, uns nicht ver-lo-ren sein.
Appendix 2, Example 14
Opus 18, Nr.1
"Schatzerl klein

\[ +5 - 5 + 5 + 5 - 13 - 6 + 13 + 0 \]
Schatzerl klein, mußt nit trau-rig sein,

\[ +4 + 11 - 14 - 3 + 11 - 1 + 9 - 8 - 6 - 5 \]
eh’ das Jahr ver-gellt, bist du mein.

\[ -1 + 13 - 8 - 3 + 4 + 11 - 13 + 15 - 11 + 16 - 11 + 6 - 9 - 1 \]
Eh’ das Jahr ver-gellt, grünt der Ros-ma-rin,

\[ + 5 - 18 + 11 + 0 + 5 - 20 + 11 \]
sagt der Pfar-rer laut; Nehm ts euch hin.

\[ -13 + 15 - 10 - 3 + 11 + 11 - 1 - 8 + 11 - 8 \]
Grünt der Ros-ma-rin, grünt der Myr-ten-strauß,

\[ +6 + 5 - 13 + 21 - 11 - 11 + 15 - 11 - 11 \]
und der Na-gerl-stock blüht im Haus.
Appendix 2, Example 15
Opus 18, Nr. 2
"Erlösung"

Mein Kind, sieh an die Brüste mein,

Kein Sünd der laß verloren sein.

Mutter, sieh an die Wunden.

Die ich für dein' Sünd' trage alle Sünden.

Vater, laß dir die Wunden mein.

Ein Opfer für die Sünde sein.

Sohn, lieber Sohn mein.

Alles was du begehrt, das soll sein.
Appendix 2, Example 16
Opus 18, Nr. 3
"Ave, Regina coelorum"

A-ve, Re-gi-na coe-lo-rum,
A-ve, Do-mi-na An-ge-lo-rum:

Sa-ve ra-dix, sa-ve por-ta,
Ex qua mun-do lux est or-ta:

Gau-de, Vir-go glo-ri-o-sa,
Su-per omi-nes spe-ci-o-sa!

Va-le, o va-de de-co-ra,
Et pro no-bis Chi-ri-stum ex-o-ra.